

# MUSICAL COURIER

DEVOTED TO MUSIC ARTS

Thirty-seventh Year

Price 15 Cents

Subscription \$5.00

Foreign \$6.25 Annually

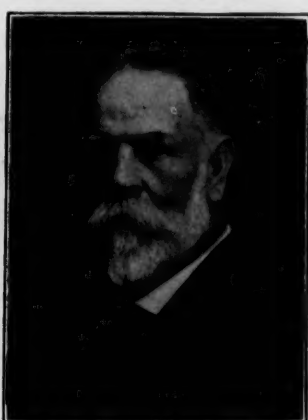
VOL. LXXII.—NO. 8

NEW YORK, THURSDAY, FEBRUARY 24, 1916

WHOLE NO. 1874



1



2



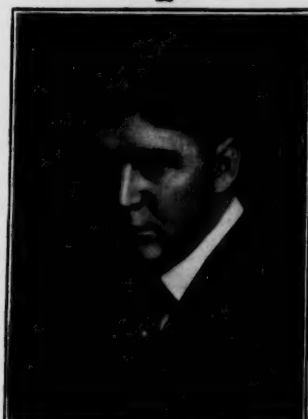
3



4



5



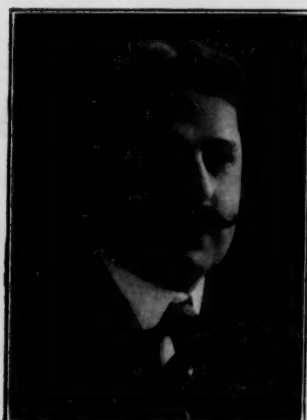
6



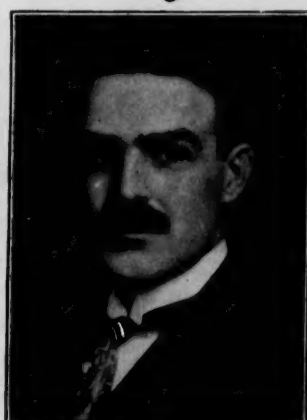
7



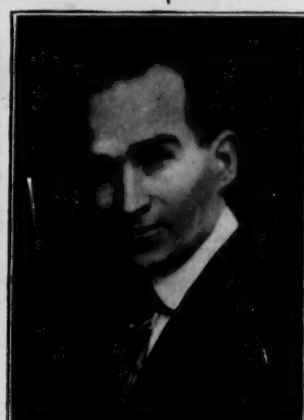
8



9



10



11



12

## FACULTY OF THE BUSH CONSERVATORY OF MUSIC, CHICAGO

(1) JULIE RIVE-KING, (2) CHARLES E. ALLUM, (3) GRACE STEWART POTTER, (4) CHARLES W. CLARK, (5) GUY H. WOODARD, (6) KENNETH M. BRADLEY (photo by Wm. L. Koehne), (7) EDGAR A. NELSON, (8) MME. JUSTINE WEGENER, (9) HERBERT MILLER, (10) ROWLAND E. LEACH, (11) ROBERT YALE SMITH, (12) EDGAR A. BRAZELTON.

**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.**

Church, Concert and School Positions Secured.  
**MRS. BABCOCK,**  
 CARNEGIE HALL, New York.  
 Telephone, 2634 Columbus.

**MR. AND MRS. THEO. J. TOEDT,**  
 VOCAL INSTRUCTION.  
 Home Studio: 165 East 62d St., New York.

**H. RAWLINS BAKER,**  
 PIANOFORTE INSTRUCTION.  
 Studio, 404 Carnegie Hall.  
 Tel. 3061 Circle.

**DUDLEY BUCK,**  
 TEACHER OF SINGING.  
 Aeolian Hall, 33 West 42nd St.  
 Phone, 7498 Bryant. New York.

**BARONESS KATHERINE EVANS VON KLENNER,**  
 GARCIA VOCAL METHOD.  
 Grand Prix Paris Exposition, 1900.  
 952 Eighth Ave., N. Y. Tel. 651 Circle.

**HANS KRONOLD,**  
 Teaching Violoncello and Ensemble.  
 Weekly Lecture Recitals.  
 Studio: 2231 Broadway—Elevator Entrance 80th St.

**JOHANNA BROCKS-OETTEKING,**  
 COLORATURA SOPRANO.  
 Concerts, Oratorio, Musicales. Five Languages.  
 Also VOCAL TEACHER.  
 609 West 137th Street, New York.

**PAUL SAVAGE,**  
 VOICE CULTURE.  
 803 Carnegie Hall,  
 New York.

**JESSIE DAVIS,**  
 PIANIST.  
 Concerts—Recitals—Lessons.  
 Studio: 701 Pierce Bldg., Boston.

**MAX KNITEL-TREUMANN,**  
 BARITONE.  
 Voice Culture—Art of Singing.  
 Studio, Carnegie Hall.  
 Mail address: Fifth Ave., New Rochelle, N. Y.

**E. PRESSON MILLER,**  
 TEACHER OF SINGING.  
 846 Carnegie Hall. Tel. 1350 Circle.

**MARY HISSEM DE MOSS,**  
 SOPRANO—TEACHER OF SINGING.  
 Address personally, 106 W. 90th St.  
 Phone, 3552 River.  
 Management: Standard Booking Office,  
 Aeolian Hall, New York.

**FLORENCE E. GALE,**  
 SOLO PIANIST.  
 Recitals and Concerts.  
 Instruction, Leschetizky Method.  
 231 W. 70th St. Telephone, 5331 Columbus.

**ZIEGLER INSTITUTE OF NORMAL SINGING.**  
 MRS. ANNA E. ZIEGLER, Director.  
 Met. Opera Bldg., 1425 B'way, New York.  
 Tel. 1274 Bryant.

**MR. AND MRS. JOHN DENNIS MEHAN,**  
 VOCAL INSTRUCTION.  
 Suite 70, Carnegie Hall. Phone, 1472 Circle.  
 Residence, and Home for Students, Cliffcrest.  
 For particulars apply, CARNEGIE HALL STUDIO.

**HENRIETTA SPEKE-SEELEY,**  
 SOPRANO—TEACHER OF SINGING.  
 4225 Broadway—Metropolitan Opera House.  
 Residence, 2164 Bathgate Ave. Phone, 3067 Tremont

**M. F. BURT SCHOOL**  
 Sight-Singing, Ear-Training. Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.  
 New York School, 800 Carnegie Hall.  
 Address Brooklyn School, 48 Lefferts Place.

**ROSS DAVID,**  
 VOCAL STUDIOS.  
 The Rutland, 256 West 57th St., New York.

**EDMUND J. HELEN ETHEL M Y E R,**  
 VOCAL INSTRUCTION AND COACHING.  
 703-4 Carnegie Hall. Tel. Circle 1350.  
 Res. Tel. 3583 Morningside.

**BLANCHE GOODE,**  
 PIANIST.  
 Available for Recitals (Knabe Piano Used)  
 c/o Joseph Joiner, 437 Fifth Ave., New York

**ALBERTA PARSON PRICE,**  
 PIANIST.  
 Pupil of Gabrilowitch.  
 Soloist, Accompanist, Ensemble.  
 a West 29th St. Parson Price Studio.

**THE HELENE MAIGILLE**  
 AMERICAN SCHOOL OF BEL CANTO  
 (Science of Vocal Art)  
 Hotel Majestic, Central Park West at 72nd St.,  
 New York

**LOIS MAY ALDEN,**  
 MUSIC STUDIOS—VIOLIN, VOICE, PIANO.  
 Southern Tour in March.  
 135 West 69th St., N. Y. Phone Columbus 3447.  
 Mgt. Standard Booking Office, Aeolian Hall, N. Y.

**ELIZABETH K. PATTERSON,**  
 SCHOOL OF SINGING.  
 Studio: 257 West 104th Street.  
 Phone, 8101 Riverside.

**JANET BULLOCK WILLIAMS,**  
 TEACHER OF SINGING.  
 122 Carnegie Hall.

**LEOPOLD WOLFSOHN,**  
 PIANIST—INSTRUCTION.  
 New York Studio: 155 W. 118th St.  
 Phone, Morningside 1137.  
 Brooklyn Studio: Pouch Gallery, 345 Clinton Ave.  
 Phone, Prospect 6400.

**MR. FRANCIS STUART,**  
 TEACHER OF SINGING.  
 Carnegie Hall, Studios 1103-4, New York City.

**SIGNOR FILOTEO GRECO,**  
 THE ART OF SINGING.  
 Studio: 62 East Thirty-fourth Street, New York.  
 Telephone: 4879 Murray Hill.

**MORITZ E. SCHWARZ,**  
 Ass't Organist, Trinity Church, New York.  
 RECITALS AND INSTRUCTION.  
 Address Trinity Church, New York.

**GALIN, PARIS - CHEVÉ SCHOOL OF SIGHT SINGING—EAR TRAINING.**  
 Wilbur A. Luyster, Director.  
 New Location, 220 Madison Avenue.  
 New Beginners and Advanced Students classes being formed (Day). Individual work may be begun at any time. Positive results. Ask former students.  
 Phone, 437 Murray Hill.  
 5469 J Bedford.

**Miss EMMA THURSBY,**  
 SOPRANO.  
 Will receive a limited number of pupils.  
 Residence, 34 Gramercy Park.  
 Phone, 3187 Gramercy. New York City.

**Mrs. HENRY SMOCK**  
 Positive Breath Control, Perfect Placing.  
 The Coronet, 57 W. 58th St.  
**Miss SUSAN S.**  
 Expert Coaching. Diction in all languages.  
 Tel. 2450 Plaza.

**HERBERT WILBER GREENE,**  
 SCHOOL OF SINGING.  
 Director of the Brookfield Summer School of Singing  
 701 Carnegie Hall, N. Y. City.

**LOUISE KELLOGG,**  
 TEACHER OF SINGING.  
 1211 Carnegie Hall. Tel. 1350 Circle.

**HERBERT DITTLER,**  
 VIOLINIST—INSTRUCTION.  
 828 Seventh Ave., New York. Phone, Circle 2490.

**ALEXANDER LAMBERT,**  
 792 Lexington Avenue,  
 New York City

**CHEVALIER ASTOLFO PESCIA,**  
 Maestro BEL CANTO.  
 Studio: 67 Metropolitan Opera House Bldg.,  
 1425 Broadway, New York. Phone, Bryant 1274.

**THE ANNE STEVENSON STUDIOS**  
 828-829 Carnegie Hall. Tel. 2822 Circle.  
 The Science and Art of Singing.

**CLAUDE WARFORD,**  
 TENOR.  
 Metropolitan Opera House.  
 1425 Broadway, New York.

**CARL M. ROEDER,**  
 PIANIST—INSTRUCTION.  
 607 Carnegie Hall and 423 East 140th St.

**FREDERICK E. BRISTOL,**  
 TEACHER OF SINGING.  
 No. 143 West 42d St., New York.

**MR. CHARLES LEE TRACY,**  
 PIANOFORTE INSTRUCTION.  
 Certified Teacher of the LESCHETIZKY METHOD.  
 Studio: Carnegie Hall, New York City.

**JOSEPH PIZZARELLO,**  
 VOCAL INSTRUCTION.  
 Voice Developed—Style, Opera.  
 851-852 Carnegie Hall, New York.

**WALTER L. BOGERT,**  
 President, National Ass'n Teachers of Singing.  
 Baritone. Teacher of Singing. Lectures and recitals.  
 130 Claremont Ave., New York. Tel. 291 Morn'side.  
 Tuesday and Friday, 114 West 72d St.

**F. W. RIESBERG,**  
 INSTRUCTION—PIANO, ORGAN, HARMONY.  
 With the "Musical Courier"; Sec'y Manuscript Society; Organist Central Baptist Church, New York.  
 439 Fifth Ave.; Tel. 4292 Murray Hill.  
 Residence, Park Hill, Yonkers, N. Y.

**CARL FIQUE,** PIANO  
**KATHERINE NOAK-FIQUE,**  
 DRAMATIC SOPRANO  
 FIQUE MUSICAL INSTITUTE  
 128 DeKalb Avenue, Brooklyn.

**ALICE GARRIGUE MOTT,**  
 ART OF SINGING.  
 172 West 79th St., New York.

**LOUIS CORNELL,**  
 CONCERT PIANIST.  
 Pupils accepted.  
 645 Madison Ave., New York. Phone, Plaza 7483.

**LILLIAN SHERWOOD NEWKIRK**  
 VOICE CULTURE.  
 Special attention to tone production.  
 1425 Broadway, Met. Opera House Bldg., N. Y.  
 Mail address, 11 Morgan Ave., Norwalk, Conn.

**PIETRO ARIA,**  
 VIOLINIST.  
 Management: H. W. Maurer,  
 1425 Broadway, New York.

**JESSIE FENNER HILL,**  
 (Jessie G. Fenner)  
 TEACHER OF SINGING.  
 Metropolitan Opera House, 1425 Broadway, N. Y.  
 Phone, Bryant 9086.

**ARENS VOCAL STUDIO,**  
 The Art of "Bel Canto" in all its Branches.  
 308 W. 56th St. Tel. 3530 Columbus.  
 Send 12c. address Sec'y. for Booklet.  
 "My Vocal Method."

**MME. ADELE LEWING,**  
 PIANIST.  
 Authorized teacher of the Leschetizky Method.  
 Residence Studio: The Sherwood, 58 West 57th St.  
 Tel. 9080 Plaza.  
 Downtown Studio: Steinway Hall.

**MARY ELIZABETH CHENEY,**  
 SOPRANO.  
 Teacher of Singing.  
 500 Carnegie Hall, New York

**HATTIE CLAPPER MORRIS,**  
 TEACHER OF SINGING IN ALL BRANCHES.  
 1730 Broadway, Cor. 55th St.  
 Telephone, 4117 Columbus.

**MRS. WILLIS E. BACHELLER,**  
 VOICE PLACEMENT AND REPERTOIRE.  
 Studio, 220 Madison Ave., New York.  
 Phone, Murray Hill 427.  
 Residence: Hotel Warrington, 161 Madison Ave.

**MME. EMMA A. DAMBMANN,**  
 (Mrs. HERMANN G. FRIEDMANN)  
 CONTRALTO.  
 Vocal Instruction, Concerts.  
 Residence Studio, Hotel Calumet.  
 Phone: Columbus 1628. 340 West 57th St.

**THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE,** 230 East 62d Street.  
 Complete musical education given to students from the beginning to the highest perfection.  
 F. & H. CARRI, Directors.

**T. TERTIUS NOBLE,**  
 ORGANIST AND MASTER OF THE CHOIR.  
 St. Thomas' Church, Fifth Ave. and 53d St.  
 Lessons in Organ, Theory and Composition.

**VON DOENHOFF,**  
 VOICE—HELEN. PIANO—ALBERT.  
 1186 Madison Ave.  
 Phone: 1332 Lenox.

**DANIEL VISANSKA, VIOLINIST**  
 Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.  
 Address: 25 West 126th St., New York.  
 Phone, Harlem 3427.  
 [In Philadelphia Mondays. Address 1821 Diamond St.]

**BRUNO HUHN,**  
 41 West 45th St., New York.  
 Tel. Bryant 9080.  
 STYLE, DICTION, REPERTOIRE, ETC., TO VOCALISTS.



**KARL A. KRUEGER**

Assistant Organist St. Luke's Church, New York  
Recitals and Instruction  
16 Hamilton Terrace, N. Y. Phone, Audubon 4800-2

**MABEL KING** CONTRALTO

Concert Recital Oratorio  
Address: 323 Jacunda St., Pittsburgh, Pa.

**SAMUEL GARDNER** Violinist

AVAILABLE FOR CONCERTS.  
Address Musical Courier, New York

**LEVY** PIANIST

Kimball Hall  
Chicago

**PERMELIA GALE** CONTRALTO

CONCERT ORATORIO RECITAL  
Management: Alma Voodish, 3041 Robey Street, Chicago, Ill.

**Mrs. HALL McALLISTER**

TEACHER OF SINGING  
Musical Management  
371 Marlborough Street - Boston

**MORTIMER WILSON**

Composer : Conductor : Theoretician  
Philadelphia

"Not all may become Artists, but everyone can be taught to sing artistically."

**HAGGERTY-SNELL** Teacher of Vocal Music

130 West 97th Street - New York City

**TORPADIE** Soprano

Address: Music League of America, 33 W. 42nd St., N. Y.  
"A sincere artist, and one whom it will be a pleasure to hear again." - N. Y. Tribune

**HENRY A. RUSSOTTO**

CLASSES IN SOLFEGGIO SIGHT SINGING  
STUDIO: METROPOLITAN OPERA HOUSE  
1425 Broadway, New York. Room 67. Phone, Bryant 5354

**WASSILI LEPS**

CONDUCTOR  
Symphony, Opera, Oratorio  
THE POWELTON, PHILADELPHIA, PA.

**Carolyn WILLARD** PIANIST

FINE ARTS BUILDING CHICAGO

**BIRDICE BLYE** Concert Pianist

5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**Philipp MITTELL**

TEACHER OF VIOLIN and ENSEMBLE PLAYING  
939 Eighth Ave., New York City Phone 9830 Columbus

**SHUMSKY-MARIO**

TENOR  
Voice Culture and Artistic Singing.  
Russian, Italian, German and French Repertoire.  
Approved by Julio and Tito Riccardi, Tamagno, Brogi, De Falco, Etc.  
Studio: Metropolitan Opera House Bldg., 1425 Broadway, New York.

**OTIS** Soprano

"Her voice is remarkably clear and high, and great in volume."  
—New Haven (Conn.) Journal-Courier.  
Mgt.: Foster & David, 500 Fifth Ave., New York



For Information  
Address - -

# THE Virgil Conservatory

## UNEQUALLED ADVANTAGES

Literature Upon Request

MRS. A. M. VIRGIL 11 West 68th St. NEW YORK

**MARIE LOUISE TODD**

PIANIST  
TEACHER OF PIANO  
Studio: Carnegie Hall - New York

**BUTLER** Soprano

PUPILS ACCEPTED  
512 Fine Arts Building, Chicago, Ill.

**SUE HARVARD, Soprano**

Season 1916-17 King Edward Apt's, Bayard St., Pittsburgh  
Business Address: 816 Liberty Avenue, Pittsburgh

DUNNING SYSTEM OF IMPROVED MUSIC  
STUDY FOR BEGINNERS.  
Send for information and booklets of indorsements. Mrs. Carrie Louise Dunning, 8 West 40th St., New York City. Western address: Portland, Ore.

**Louise St. John WESTERVELT** SOPRANO

Concerts, Oratorios, Recitals  
1353 N. State St., Chicago, Ill.

**M.E. FLORIO**

(Grand Opera Tenor, La Scala, Milan.)  
Teacher of Singing  
Specialist of "VOICE POSTATA" (Golden secret of Italian tone placement). Grand Opera repertoire, concert, oratorio, coached.  
177 West 88th St., N. Y. Tel., 7127 Riverside.

**REUBEN H. DAVIES**

CONCERT PIANIST and TEACHER  
180 Claremont Avenue New York  
Phone, Morningside 4773

**ARTHUR M. BURTON** BARITONE

Fine Arts Building - Chicago

**CLARENCE DICKINSON**

Concert Organist  
Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary.  
412 Fifth Ave., New York.

**MAXIMILIAN PILZER**

Violinist  
Studio and Residence:  
The Rutland, 260 W. 57th Street, New York.  
Telephone, Circle 2249.

**Gustaf Holmquist** BASSO

CONCERTS, ORATORIO, ETC.  
Management: Alma Voodish  
3941 Robey Street, Chicago, Ill.

**JOHN B. MILLER, TENOR**

634 Michigan Avenue, Chicago, Ill.

**HAZEL EDEN SOPRANO**

ARTIST OF THE CHICAGO OPERA COMPANY  
Available for Concerts, Recitals, At Homes, Festivals, etc. For dates, particulars, etc., address  
JULIUS DAISER, Auditorium Theatre, Chicago.

**Mme. E. B. de SERRANO**

Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille-Marcel, Caroline Mihr-Hardy  
VOICE CULTURE REPERTOIRE  
430 West 57th St., Tel. 6641 Columbus, New York

**Mme. Hildegard Hoffmann**

Oratorio and Joint Recitals with  
Mr. HENRY HOLDEN  
Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston Symphony Orchestra, &c.  
STUDIO: Steinway Hall  
Address, 144 East 150th Street, New York City.

**Baroness LITTA von ELSNER**

VOCAL INSTRUCTION  
562 Park Avenue, New York. Phone, 6792 Plaza.

**LaForge Murphy**

DRAMATIC SOPRANO  
Oratorio—Concert—Recital—Pupils accepted  
5000 Dorchester Av., Chicago. Phone, Kenwood 4043

**SIGNOR SARE GAGLIANO**

Piano and Vocal Instruction  
330 W. 95th Street, New York Phone: River 6137

**JOHN FINNEGAN** TENOR

Soloist St. Patrick's Cathedral, N. Y.  
Management, G. DEXTER RICHARDSON  
601 Fifth Avenue, New York  
Personal address: 470 West 146th St., N. Y. Tel. 4949-M Audubon.

**PARK S**

ELIZABETH  
Soprano  
Direction  
WALTER ANDERSON  
171 W. 57th ST., NEW YORK

**Bonci VALERI** SEE AD NEXT ISSUE**HEIZER MUSIC SCHOOL**

Direction of Mr. and Mrs. Frederick Heizer.  
Frederick Heizer, Jr., Violinist, available for Recitals.  
SIOUX CITY, IOWA

**FRANK WOELBER** Violinist

Authorized Exponent of the  
GOBY EBERHARDT METHOD  
864 Carnegie Hall, New York. Phone Audubon 3390

**MARIE B. TIFFANY**

Soprano  
602 Majestic Theatre Bldg., Los Angeles, Cal.

**KARLETON HACKETT**

TEACHER OF SINGING  
Kimball Hall, Chicago.

**HENRY GORDON THUNDER**

CONDUCTOR: The Choral Society of Phil., The Fortnightly Club of Phila.  
10 S. 18th Street VOICE Philadelphia

**KLIBANSKY**

Eight years leading teacher, Stern Conservatory, Berlin; three years at Institute of Musical Art.  
Studio: 212 W. 50th St., New York City. Columbus 2329

**JENNETTE LOUDON**

STUDIOS  
614 Fine Arts Building, Chicago  
HOME OF THE BEETHOVEN TRIO

**EUGENE COWLES**

Vocal Instruction and Coaching  
Monday and Thursday Afternoons  
STUDIO: 64 West 40th Street, New York  
Phone, Bryant 4500

**HARRISON M. WILD** Concert Organist

KIMBALL HALL, 243 Wabash Ave. Chicago  
INSTRUCTION

**PIANO, ORGAN**

Conductor—Apollo Musical Club, Mendelssohn Club

**MARY BALL**

DRAMATIC SOPRANO  
Exclusive Management:  
FOSTER & DAVID  
500 Fifth Avenue - New York

**GEORGIA KOBER, Pianiste**

Fres. Sherwood Music School  
300 Fine Arts Annex CHICAGO, ILL.

**Katharine HOFFMANN** ACCOMPANIST

WITH SCHUMANN-HEINK TOUR  
Home Address: St. PAUL

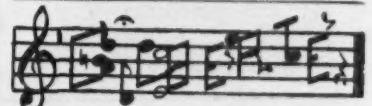
S. WESLEY SEARS,  
St. James Church,  
22d and Walnut Sts., Philadelphia.  
ORGAN RECITALS. INSTRUCTION.

**VITTORIO CARPI**

VOCAL TEACHER IN FOUR LANGUAGES  
Florence, Via del Conti, 7

**MILDRED DILLING**

HARPIST  
Studio, 18 East 60th St., N. Y. Phone, Plaza 4370.  
Kate Jordan Hewett, Fine Arts Bldg., Chicago.



TENOR—COMPOSER  
"Song of the Canoe" "An Evening Song" "A Little Red Ribbon" "Moonlight and Starlight" (waltz song)  
Hallett Gilberite, Broadway, 60th and 67th Sts., New York  
Hallett Gilberite Tel. 2740 Columbus

**CHRISTINE SCHUTZ**

CONTRALTO  
"Lovely in appearance and of rare musical attainments, Christine Schütz, the young American contralto, pleased a large audience immensely. She is gifted with a voice of extensive range, big volume and excellent quality. Her enunciation was at all times unusually distinct."—Fremont (Ohio) Daily News.  
Exclusive Management:  
Walter Anderson, 171 W. 57th St., New York.

**John Prindle SCOTT**

608 W. 116th St., New York  
Phone Mon'gide 6740  
Composer of "JOHN O'DREAMS" "THE REVELATION," Etc.

**SHARP-HERDIEN**

SOPRANO  
5122 Kenmore Avenue Chicago, Ill.

**MIDDLETON**

BASS  
Metropolitan Opera Co., New York

**MARIE MORRISEY**

CONTRALTO  
Management: FOSTER & FOSTER  
15 West 42nd Street, New York  
Phone, Bryant 4422

**BERGEY**

Chicago Opera School  
Fine Arts Bldg., Chicago, Ill.

**Mme. BUCKHOUT**

SOPRANO  
280 Central Park W. (87th Street)  
Tel. 9300 Sekoyia

OLD NEW VIOLINS  
ESTABLISHED IN 1863  
ITALIAN STRINGS  
JOHN FRIEDRICH & BRO.  
Agents of New York for the finest AMERICAN  
CELEBRATED TRICOLOR TARTAN VIOLIN STRINGS  
279 FIFTH AVE., NEW YORK

**The EVERETT PIANO.** One of the three Great Pianos of the World

**THE JOHN CHURCH COMPANY**  
CINCINNATI NEW YORK CHICAGO

OWNERS OF THE EVERETT PIANO COMPANY, BOSTON



**A. B. CHASE PIANOS**  
Artisanos

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home

Factory at  
**NORWALK, OHIO**

Reference: The Editor-in-Chief of THE MUSICAL COURIER.

**GRIMM** Contralto  
CONCERT, ORATORIO, RECITAL  
Address 605 West 112th Street, New York.  
Telephone: Morningside 1391.

**Gordon Campbell**  
Pianist

**Minnie M. McCONNELL**  
VOICE CULTURE AND COACH  
McConnell Vocal Trio  
639 West End Ave., New York. Phone River 6433

**RICHARDSON** SOPRANO  
E. Management: Harriet Snow, 64 E. Van Buren  
Phone, Edgewater 2070

**ALFRED D. SHAW**  
TENOR  
Concert Oratorio Recital  
Solists Fifth Avenue Presbyterian Church, New York  
(LIMITED NUMBER OF PUPILS ACCEPTED)  
23 West 42nd Street New York

**MABEL COX-VAN GROVE** Soprano  
**ISAAC VAN GROVE** Coach Pianist  
JOINT RECITALS  
307 Fine Arts Bldg., Chicago, Ill.  
Phone, Harrison 2255

**MRS. CARL ALVES**  
Special Attention to Correct Voice Production  
Opera, Oratorio and Lieder  
48 West 90th Street, New York  
Telephone, Riverside 5228

**A. VIRGIL K.**

**AMERICAN CONSERVATORY**  
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the eighty eminent instructors the following might be mentioned:  
Piano—John J. Hattstaedt, Victor Garwood, Allen Spencer, Henriot Levy, Silvio Sciotti.  
Singing—Karlton Hackett, Ragna Linne, E. Warren K. Howe, John T. Read, Charles La Berge.  
Organ—Wilhelm Middelachulte.  
Violin—Herbert Butler, Adolf Weidig.

**FAY FOSTER**  
COMPOSER, VOICE INSTRUCTOR AND COACH.  
Assistant Teacher to Alexander Heinemann.  
239 West 109th St., N. Y. Phone, Riverside 1374.

**CHARLES WAKEFIELD CADMAN**  
COMPOSER-PIANIST  
In Recitals of His Compositions and His Famous "Indian Music-Talk"  
Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

**BURTON** Tenor  
Oratorio : Concert : Opera

**MARGARET KEYES** CONTRALTO  
WITH CHICAGO GRAND OPERA CO.  
Management, The Wolfsohn Musical Bureau, 1 W. 34th St., New York. Personal address, St. Hubert Hotel, 120 W. 57th St., N. Y. Phone 2365 Circle

**PLATON BROUNOFF**  
Voice Culture and Coach of Russian Songs  
Vocal and Piano Recitals on Russian Music.  
Teacher of Alma Gluck, Herbert Witherspoon, Maude Caine, and others.  
147 West 111th Street New York  
Phone, 8564 Cathedral

**Virgil School of Music**  
SPRING SESSION begins March 15 to May 23 in St. Petersburg, Florida. For particulars address Secretary, Executive Office, 567 Third Ave., New York.

Kimball Hall, Wabash Ave. and Jackson Blvd., Chicago.

Theory—Adolf Weidig, Arthur Olaf Andersen.  
Public School Music—O. E. Robinson.  
Dramatic Art—Walton Pyre.  
JOHN J. HATTSTAEDT, President.  
Catalog mailed free.

**CINCINNATI CONSERVATORY OF MUSIC** ESTABLISHED 1867



For catalogue and information address Miss BERTHA BAUR, Directress.

CLARA BAUR, Foundress.  
Conducted according to methods of most progressive European conservatories.  
**Elocution—MUSIC—Languages**  
Faculty of International Reputation.  
Exceptional advantages for post-graduate and repertoire work.  
Ideal location and residence department with superior equipment.  
Students may enter at any time.  
Highland Avenue and Oak Street, Cincinnati, Ohio

**The Best Bargain is Quality—**

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University, is the best proof of its satisfactory tone qualities and durability :: :: :: :: :: :: :: :: :: ::

Send for free illustrated Art Catalog  
THE CABLE COMPANY, Chicago :: :: MAKERS

**BUSH & LANE**

The Style 16 Upright Grand Piano with the Grand Tone

FACTORY, :: :: HOLLAND, MICH.

**MARGOLIS** VOICE CULTURE  
628 Riverside Drive, N. Y. Phone, Morningside 1770

**LUTIGER GANNON** CONTRALTO  
624 Michigan Avenue Chicago, Ill.

Mary Wood Chase School of Musical Arts  
SPECIAL NORMAL COURSE FOR TEACHERS  
Certificates and Diplomas authorized by State of Illinois and accredited by Chicago Board of Education. Catalogue mailed free.  
630 Fine Arts Bldg., Chicago.

**EMIL J. POLAK**  
Accompanist and Coach  
Address: 217 E. 71st St., N. Y. City Phone 923 Lenox

**YAHN** Contralto  
E. Oratorio : Concert : Recital and Opera  
Phone: Ravenswood 2319 649 Lakeside Place, Chicago  
Direction HARRIET MARTIN SNOW, 64 E. Van Buren Street, Chicago

**HERBERT MILLER** Baritone  
716 Fine Arts Building Chicago

**LOIS BROWN** CONCERT PIANIST  
Management: J. E. ALLEN,  
421 Fine Arts Bldg., :: :: Chicago.

**DAN BEDDOE** TENOR  
Season 1916-17 in America  
Address 614 West 121st St., New York.  
Management: Wolfsohn Musical Bureau

**Ovide Musin's Edition**  
"Belgian School of Violin"  
4 books, first principles to highest virtuosity. Ask for History of Belgian School. Enclose stamp. Address Registrar  
**MUSIN'S VIRTUOSO SCHOOL**  
Tel. 8268, Schuyler, 51 W. 76th St., N. Y.  
HENNO SCHERER, Orchestral Director  
Pianist, Accompanist connected with School

**ALOIS TRNKA**  
Concert Violinist  
108 West 111th St., New York City Phone, Cathedral 8905

**EMILIO AGRAMONTE, Jr.**  
TEACHER OF SINGING  
Special attention given to voice production, interpretation, repertoire and lyric diction.  
Studio: 200 W. 57th St., Wednesdays and Saturdays  
Phone, Circle 6580.

**ASCHENFELDER**  
Vocal and Piano Instruction  
Studios: 114 W. 72nd St., New York. Phone Columbus 3375

**HAZEL LUCILLE PECK** PIANIST  
Permanent Address, Suite 1107, First National Bank Bldg., Pittsburgh, Penna.

**CONTI-BERENGUER**  
Solo Harpist of Chicago Opera Association.  
Now accepting pupils in New York.  
54 East 34th St. Tel., Murray Hill 1267.

**SIBYL SAMMIS MacDERMID** SOPRANO  
Pupils Accepted Fine Arts Bldg., Chicago

**LAURENCE BLONDHEIM** BASSO CANTANTE  
Management: LEO BRAUN,  
327 Central Park West, New York  
Telephone, Riverside 1366

**RICHARD KEYS BIGGS**  
CONCERT ORGANIST  
Soloist at San Francisco and San Diego Expositions  
131 Clinton St., Brooklyn, N. Y.

Cincinnati, O. Odd Fellows Temple, Room 508, Cor. 7th & Elm Sts.  
**GRACE G. GARDNER**  
formerly Milan, London, New York  
**VOCAL INSTRUCTION**  
Pupils prepared for Opera, Concert, Oratorio.  
Special course in Tone-placement, Respiration, Physical Development.  
Injured voices restored, cause demonstrated, defects remedied.

**Yon Studios**  
553 CARNEGIE HALL, NEW YORK  
Telephone Circle 951  
S. C. YON—Vocal: Piano: Instructor at Sacred Heart Academy, N. Y.  
P. A. YON—Organ: Piano: Composition: Organist-Choirmaster, St. Francis Xavier Church, N. Y.  
J. C. UNGERER—Gregorian: Liturgy: Organ: Organist-Choirmaster, St. Patrick's Cathedral, N. Y.

**Elsa Fischer**  
String Quartet  
AVAILABLE FOR CONCERTS.  
Address J. L. Hogan, 485 Fifth Ave., Room 712, New York.



# MUSICAL COURIER

VOL. LXXII.—NO. 8.

NEW YORK, THURSDAY, FEBRUARY 24, 1916.

WHOLE NO. 1874.

## FRENCH MUSICAL MISSION TO AMERICA.

**Count Eugène d'Harcourt, Official Representative of Ministry of Fine Arts, Investigating Musical Conditions in America—  
What He Accomplished at San Francisco Exposition in Behalf of French Music.**

The French Government has a department of Public Instruction and Fine Arts. There is a Cabinet Minister at the head of this department and the creation of such a Ministry is something which might well be (and surely will be) copied later on by the United States. This department has charge of everything which has to do with the fine arts of France, and it is most active in undertaking propaganda for French painting, music and literature in foreign lands. Especially has it been active in taking steps to make French music known outside of the boundaries of its native country and also to spread the knowledge in France of music by foreign composers. In pursuance of this latter aim, a few years ago it sent Count Eugène d'Harcourt to visit the various countries in Europe and report on the existing musical conditions there. The three volumes, in which he made his reports, entitled "La Musique Actuelle" (1) In Italy, (2) Germany and Austria and (3) the Scandinavian countries, were immediately recognized as standard works of reference on contemporary music.

Count d'Harcourt's activities in Europe were naturally limited by the war, so he was made official representative of the Ministry of Fine Arts, with a musical mission to the United States. This included the preparation of another report on musical conditions in America, to be published by the government uniformly with his other volumes, and he was also sent to the Panama-Pacific Exposition at San Francisco to help the promotion of French music there.

Among the works which Count d'Harcourt brought with him and which were played at various concerts by the Exposition Orchestra—many of them for the first time in California and some for the first time in America—were the following:

Bruneau—"Entr'acte symphonique de Messidor."

Casadesus (Francis)—"Suite du Moissonneur."

Charpentier—"Impressions d'Italie."

Chevillard—"Ballade Symphonique."

Debussy-Busser—"Petite Suite d'Orchestre."

Dubois—"Esquisses Orchestrales."

Fauré—"Pelleas et Melisande" (suite d'orchestre).

D'Indy—"Introduction to 1er Acte de Fer-vaal."

Leroux—"Suite des Perses."

Paladilhe—"Ballet de Patrie."

Widor—"Ouverture et Fragments symphoniques des Pêcheurs de Saint-Jean."

Count d'Harcourt was detained so long in Paris by an important work in musical research that he did not reach San Francisco until the middle of October. Though assured that it was very late for the organization of a concert of French music on a large scale, he went to work with unflagging energy and the management consented to allow the program of the very last symphony concert in Festival Hall, Wednesday evening, December 1, to be arranged by him. The orchestral numbers of the program were "Marche Héroïque," by Saint-Saëns; Lalo's "Rhapsodie Espagnole," and Count d'Harcourt's own symphony, "Néo Classique," conducted by the composer. This latter, the real feature of the concert, met with unanimous approval from the San Francisco critics. Walter Anthony said in the Chronicle (December 2): "The performance was in the nature of a sensation and made one desire a better acquaintance with this modern man of exquisite music"; while Alfred Metzger wrote in the Pacific Coast Musical Review: "The work is excellently arranged and richly scored. It is noteworthy for the melodic wealth of its themes and the fine orchestration throughout."

On page 7 of this issue of the MUSICAL COURIER is reproduced a photograph of the plans made by Architect H. Laffillee, of Paris, for the remodeling of the halls in the famous "Jeu de Paume," in Paris, for popular concerts. This is a project of Count d'Harcourt, which already has been approved by the Council of Ministers, the Municipal Council of Paris and the Chamber of Deputies, and waits only the end of the war for its execution. All visitors

among these divisions of the people in Paris owing to the fact that the principal series of concerts, those of the Conservatoire, Lamoureux, Colonne, and Monteux orchestras are given at prices out of their reach. The only popular price series existing in Paris before the war was the concerts conducted in the huge auditorium of the Trocadéro by Victor Charpentier, a brother of the famous composer, Gustav Charpentier; but these concerts only presented programs of lighter music. Count d'Harcourt is to be heartily congratulated on the idea of establishing these new concerts and wished the best of good luck in the fulfillment of his project as soon as the war is over.

To return to San Francisco for a moment, where we left the count. It is evident that he made a strong impression on the musical world of California. While in San Francisco he was consulted by Superintendent Alfred Roncovieri, who has charge of music in the schools, as to the system employed. Count d'Harcourt found it unnecessarily complicated, and prepared a short, simplified method of his own, which has been accepted by G. Schirmer for publication, and will be used in the San Francisco schools. He visited the other California cities and in Los Angeles was invited to conduct Gounod's "Mors et Vita," this performance to take place on April 3. Count d'Harcourt is now in the East, but will return in time to direct the rehearsals and the performance.

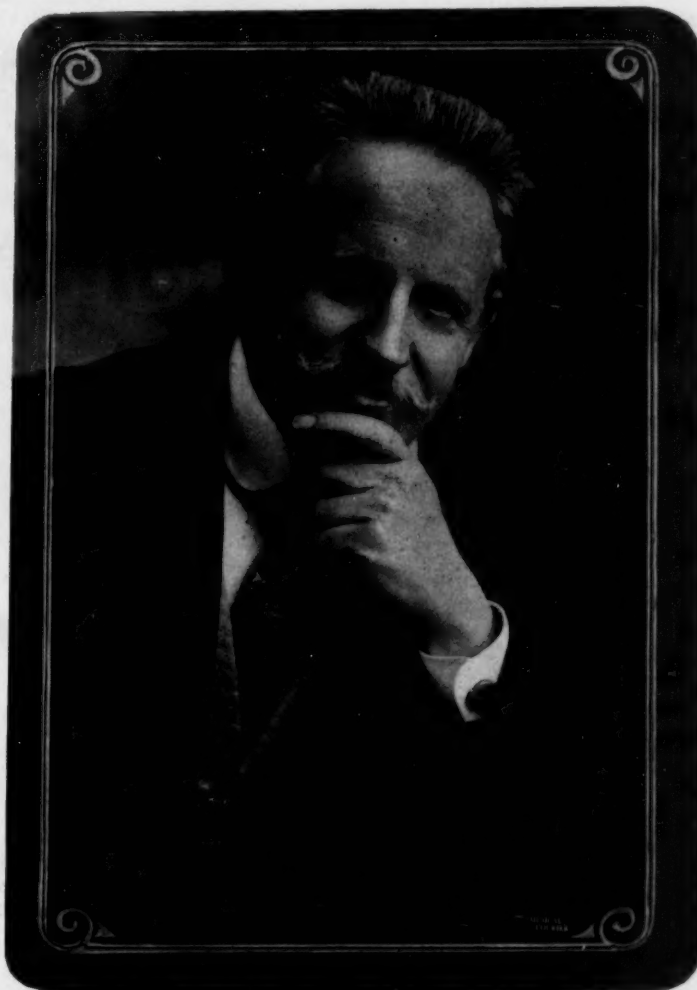
He was in San Diego, Cal., too, and had a look at the famous Spreckels outdoor organ, which is a feature of the San Diego Exposition. The count, however, is not a great advocate of music out of doors and expressed the opinion that the organ would be of more value if somebody would build a hall around it; which reminds one of the old recipe for making doughnuts—first take a hole and then put a ring of dough around it.

Just now Count d'Harcourt is visiting New York, and while here has been listening especially to the work of the Philharmonic Orchestra and the New York Symphony, as well as hearing concerts by the Boston Symphony Orchestra and taking a trip to Philadelphia to listen to Leopold Stokowski's Philadelphia Orchestra. In other words, gathering material for the report which he is to make for the French Government on music in America.

A glimpse at the personality of this French musician may be of interest. He is the only son of Count Jean d'Harcourt, a French naval officer, and a cousin to Count Bernard d'Harcourt, who, at various times,

was French Ambassador to London, Rome and Berne. He is a real Parisian by birth and, like nearly all French masters, a graduate of the Conservatoire Nationale, where he studied under Savard, also under Massenet. Having left the Conservatoire and completed his military training he went to study in Berlin at the advice of the famous orchestra conductor, the late Charles Lamoureux, and, after a course of study at the Royal Conservatory, was also graduated there. He is a Bachelor of Letters and has also the "Breveté de Capacité en Droit," which latter means that he is somewhat of a lawyer as well as a musician. His principal works are two operas, "Torquato Tasso" and "Severo Torelli," besides which he has composed a "Néo Classique" symphony, several other orchestral pieces and many works in all the various smaller forms. He first was known here through the performance of the overture to his opera, "Torquato Tasso," which was played by the Boston Symphony Orchestra in 1906.

He became especially well known in the French musical world through his establishment in 1892 of the "Concerts



COUNT EUGÈNE D'HARCOURT.

to Paris will easily recall the two halls of the Jeu de Paume in the Tuileries Garden on the side toward the Rue de Rivoli, near the Place de la Concorde, which were erected in 1861 and 1879. On the opposite side toward the Quays stands that famous historical building known as the Riding School, where the Constitutional Assembly held its famous sessions at the time of the French Revolution.

The two halls on the Rivoli side will be combined into one huge concert hall to accommodate several thousand persons, and there will be inaugurated, after the war is over, a series of adequately performed symphonic concerts at popular prices similar to the "Concerts Eclectiques Populaires," which Count d'Harcourt began in 1892 in a building erected according to his own designs on the Rue Rochecouart and which were discontinued after several most successful seasons owing to the fact that it was impossible to renew the lease. These new "Concerts Eclectiques Populaires" will be of vast benefit in spreading among the middle and lower classes the knowledge of the best symphonic music, something which is not widespread

Electiques Populaires," to which reference has already been made. This took place in 1892 and it was such a great success that the public from the large concerts soon began to pour into the "Concerts d'Harcourt," which from that time rivaled in public esteem the concerts Lamoureux and Colonne. At Rue Rochecouart there were given for the first time in Paris orchestral numbers from the "Maitres Chanteurs" ("Meistersinger"), "Tannhäuser" (which had not been heard in thirty-five years), "Faust" and "Genevieve," by Schumann; "Fidelio," "Freischütz," "Euryanthe" (without mentioning the model execution of the first five Beethoven symphonies), and particularly a tremendous amount of French music, including the first hearing of "L'Après-Midi d'un Faune," by Debussy.

On the expiration of the lease, which was not renewable, on the hall of the Rue Rochecouart, built according to his own designs, Eugene d'Harcourt directed, in 1900, at the Church Saint-Eustache, with four hundred musicians, "The Messiah," by Handel; the "Requiem," by Berlioz; the "Promised Land," by Massenet (first time); the "Passion," according to St. Matthew, by Bach, and again, in the Trocadéro, "Mors et Vita," by Gounod, the same work he will lead at Los Angeles this spring.

#### Carl Pohlig's Success.

News has come across the Atlantic of the sensational success which Carl Pohlig, former conductor of the Philadelphia Orchestra, has made at Braunschweig (Brunswick), the capital of the duchy of that name. The young Duke of Braunschweig, upon ascending the throne of the duchy, after marrying Kaiser Wilhelm's only daughter, decided to make over the already very estimable Braunschweig Opera into a still better one, and caused Mr. Pohlig to be engaged at an exceptional salary and under exceptional conditions. The only concession which Mr. Pohlig could not obtain was his demand to increase the orchestra from sixty to seventy-two players.

Pohlig in the fall of 1914, and in spite of the war, succeeded in making a great artistic success of two performances of the entire "Nibelungen Ring," given to sold out houses. He revived Gluck's "Orfeo et Eurydice" in an absolutely first class manner, and last, but not least, he performed Strauss' "Salome." The Protestant clergy of Braunschweig raised a great "hullabaloo"; they lodged a protest in the public press, they lodged a protest with the duke and with Mr. Pohlig, but all in vain. The duke, who is a strict adherent of the Lutheran Church, decreed that "Salome" should be performed and showed his approval of Mr. Pohlig's work by receiving the conductor the day after the performance in private audience, decorating him with a large golden art medal and the Cross of the Order of the House of Braunschweig; but what satisfied Mr. Pohlig even more was the fact that he increased the orchestra to the strength demanded by Mr. Pohlig, and, moreover, voluntarily raised the salary of each member of the orchestra to per cent. Further, Pohlig had the title of General Musikdirektor conferred upon him, together with a life appointment as first conductor of the opera and of the symphony concerts at Brunswick.

#### Marion T. Marsh and Edmund A. Jahn in Joint Recital.

Marion T. Marsh, the young American concert harpist, gave a joint recital with Edmund A. Jahn, basso, on Thursday afternoon, February 17, at Princess Theatre, New York. Miss Marsh, who played gavotte, J. S. Bach; "Der Nussbaum," Schumann; prelude in C minor, Chopin; "Menuet d'Amour," Massenet; fantasia, Saint-Saëns; chaconne, Durand; "Priere," Hasselmans, and "La Source," by Hasselmans, made a very good impression. In addition to her program numbers Miss Marsh was obliged to respond to two encores.

Edmund A. Jahn was heard to good advantage in three groups of songs.

Frederick Schlieder accompanied with artistic finish.

#### John Powell Plays Schumann and

#### Chopin at New York Recital

On Monday afternoon, February 21, John Powell, pianist, gave a recital in Aeolian Hall, New York, a review of which will appear in next week's issue. His program was as follows: Sonata in F sharp minor, Schumann; "Forest Scenes," Schumann; impromptu in G flat, etude in C sharp minor and scherzo in C sharp minor, Chopin; sonata in B minor, Chopin.

## BUSH CONSERVATORY OF MUSIC AN ESTABLISHED CHICAGO INSTITUTION.

### This Progressive School of Music Provides for All Phases of Musical Development and Is Ideally Located and Equipped.

Some institutions are known by their physical equipment, some by their faculty, but only a few conservatories in this country are so fortunate as to possess both features, either of which would place them in the first rank. Among the world's greatest conservatories is the Bush Conservatory of Music of Chicago.

This institution is the one school in Chicago which has considered the student body from every standpoint. The conservatory building with its excellent studios, recital halls, reception rooms, etc., is ideal in arrangement. Kenneth M. Bradley, the president of the institution, has been most fortunate in securing a faculty which is second to none. And in addition to this, the management of the Bush Conservatory has been mindful of the fact that next to the home environment the atmosphere and surroundings for the boarding students create the most powerful influence in the forming of ideals and character. Academies and colleges have considered this great need for young people, and dormitories are considered as an essential part of their equipment. As a rule the institutions dealing with the fine arts have been less interested in the personal comfort and well being of their students. Why this should be so, is difficult to say, for the art student who is really more sensitive and responsive to atmosphere, more temperamental, emotional and social than the average student along academic lines, is more apt to succumb to the various temptations arising from loneliness, in-harmony and social isolation.

The home life is indeed one of the most serious problems for a musical student to consider, and the Bush Conservatory is most fortunate in being able to offer such wonderful accommodations in its dormitory known as Colonial Hall.

Colonial Hall is really a beautiful old mansion, two blocks from the conservatory proper. It is within walking distance of the shopping district of the city and at the same time in the heart of a very fine residential section. The beautiful iron palings, massive gates, hedges of lilacs and ivy covered walls combine to give a certain charm which attracts and impresses every passerby with a suggestion of elegance and solid comfort offered by the ideal home.

The interior bears out the promise of the exterior. The colonial halls, the winding staircase of white enamel and mahogany, the reception rooms hung with damask, the library, the massive and beautiful open fireplaces in subdued tones of decoration suggest elegance and comfort. The bedrooms are all sunny, cheerful rooms. In every room is a piano. Looking from the rear of the building one sees a wide green garden and lawn, a sight unusual in crowded Chicago, and from the front a splendid view of the park across which is located the Newberry Library.

The wonderful growth of the institution has necessitated the securing of another building just south of Colonial Hall, which has more than doubled the original capacity. Plans have been drawn for additional buildings which are to be constructed along the same lines as Colonial Hall. Bush Conservatory has never been a small school. It started as a great institution. In fact there were many who, realizing the vast expense in such an undertaking, prophesied that the Bush Conservatory would not continue and maintain the high standing it first established. Today many of the artists of international reputation are there whose names appeared in the first faculty announcement and that the original high standards have been adhered to, it is only necessary to examine the personnel of the faculty for proof.

Kenneth M. Bradley has been the president and manager of the institution since it was originated. Edgar A. Nelson, the assistant director, is one of the most prominent of American musicians and like many other members of the faculty, he is a product of the conservatory. Julie Rive-King, the renowned American born pianist, has been with the conservatory for many years. Grace Stewart Potter, Edgar A. Brazelton, Robert Yale Smith, Earl Victor Prael, Eva J. Shapiro, Grace Walter and Grace Shay and others too numerous to mention constitute the piano faculty.

Charles W. Clark, baritone, and one of the great vocal instructors, is at the head of the vocal department. Herbert Miller, Justin Wegener, Anna L. Beebe and Vera Allen Woodard are among the prominent vocal teachers.

Guy Herbert Woodard, one of America's foremost vio-

linists, is in charge of the violin department. Roland E. Leach, whose orchestral compositions are being played by conductors in all parts of the country, is another prominent member of the violin faculty. Eleanor Smith and H. Wilhelm Nordin have charge of the public school music department. Charles E. Allum, organist, theorist and oratorio conductor of international reputation is another prominent member of the faculty. Emil Le Clercq has been director of the school of languages for twelve years. Mae Julia Riley assisted by Lora E. Williams is the principal teacher in the school of expression. Cora Spicer-Neal has charge of the department of physical culture and dancing.

William Lincoln Bush, the founder of the Bush Conservatory, has every cause to be proud of the wonderful development, and the standing of this remarkable conservatory. Mr. Bush has generously met the demands of the institution, and he is now awarded by the realization of his dream. The school is established and is regarded by all who know as one of America's greatest institutions.

The day of speculation is past so far as the future of the Bush Conservatory is concerned. Its continued development is a certainty; it is now so thoroughly established that it is sure to maintain always a position as one of the foremost institutions of the world.

#### Dostal a Disciple of American Song.

As a disciple of American song, there is probably a no more striking example before the concert public today, than George Dostal. This tenor who has appeared on the horizon of our musical world in a conspicuous manner in one short season is an artist and an American. So much is he the former that some critics have prophesied that he may be the first really great tenor this country has ever produced, and so much the latter, that he has won for himself the title of America's tenor. Although Dostal displays versatility by speaking and singing in five different languages, and his "songs of all nations" have always aroused real enthusiasm from his audiences, the fact remains, that it is his singing of the modern and ancient classic in English that stands out most prominent as cause of the success he has so constantly won.

During the past week Dostal had three engagements in New York City and one at Adams, Mass. On Monday evening he appeared in a song recital for the Holy Cross Society at the McAlpin Hotel. Tuesday evening he was heard in a similar program by the St. Francis College Alumni at the Hotel Bossert in Brooklyn, and on Friday evening he appeared in a special recital program at the Pouch Mansion, Brooklyn. On Thursday evening he gave a concert at St. Thomas Hall, Adams.

The story of Dostal's reception at his every appearance has long since ceased to be news. The tenor can now practically be assured of enthusiasm from his auditors every time he steps on a concert platform; such has been the case thus far, and with his increasing reputation it will be all the easier for this gifted artist to win his way into the confidences of his many new admirers, who are bound to be added to his constantly growing list.

#### Artists at the Final Biltmore Musicales.

Lucrezia Bori, soprano, has been announced for the Biltmore Friday Morning Musicales, New York, on February 25, in a costume recital. Owing, however, to the continued indisposition of Miss Bori, arrangements were made for Lina Cavallieri, soprano, and Lucien Muratore, tenor. Circumstances have risen which prevent these two artists from appearing and definite arrangements have been completed for Frieda Hempel, soprano of the Metropolitan Opera Company; Andre de Seguro, bass of the Metropolitan Opera Company; Mary Warfel, harpist; Rosina Galli, premiere danseuse of the Metropolitan Opera Company, and Beatrice de Holthoir, French diseuse. A most interesting and attractive program will therefore be given at the last Biltmore Morning Musicales this season.

#### Bispham Sings from New York to San Francisco.

Thursday evening, February 17, David Bispham, baritone, was a guest of the Authors' Club in New York, and sang over the wireless telephone from Carnegie Hall, where the meeting occurred, to the Bohemian Club in San Francisco, where he was heard by a large gathering of its members.

"It was truly a wonderful experience," said Mr. Bispham, "to hear and be heard by persons more than 3,000 miles distant, and to know that without the aid of wire my tones traveled instantaneously over the prairies, mountains and deserts, which I have so often crossed in my journeys to and fro and up and down in the world."

# GEORGE HAMLIN

New York Recital

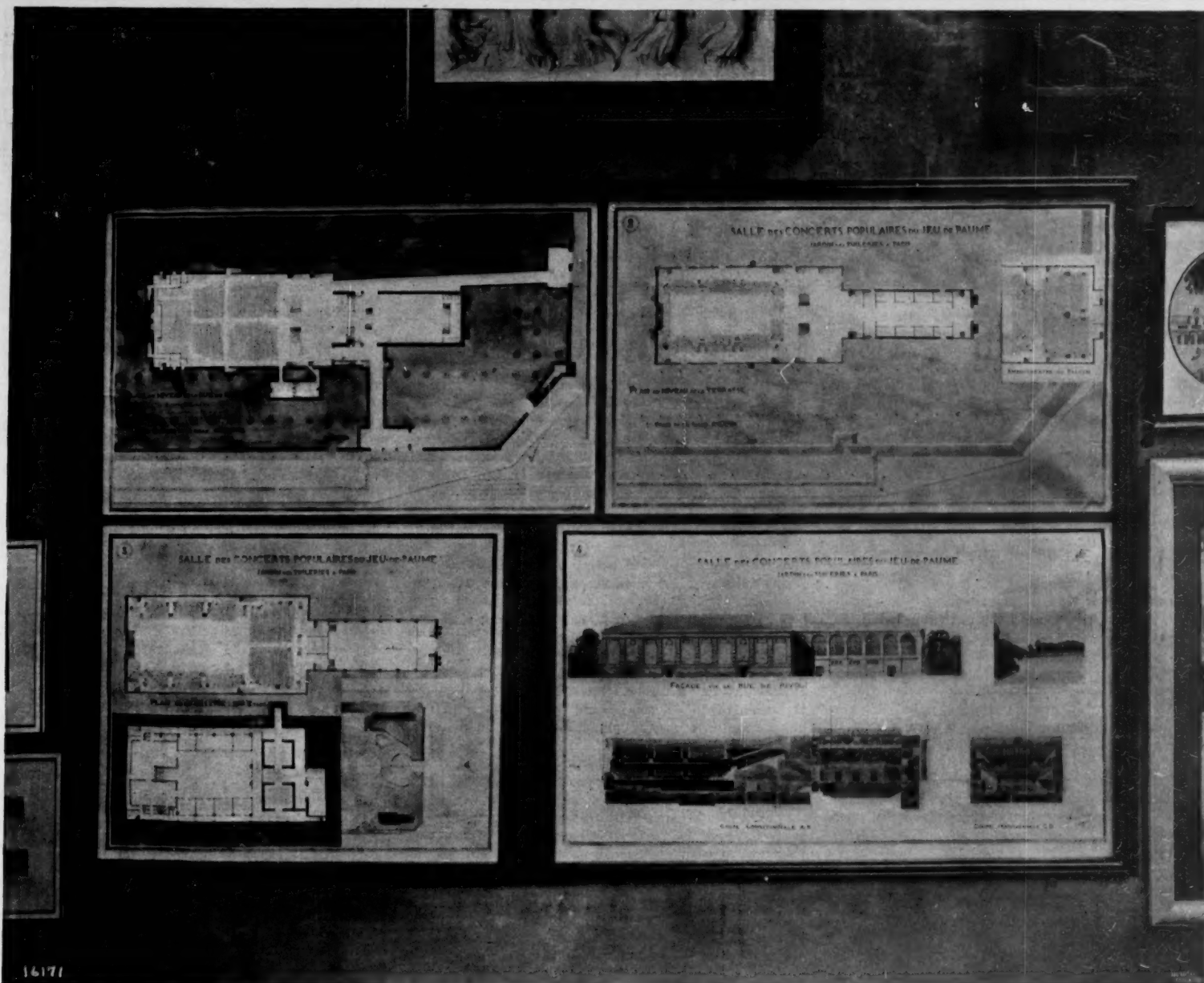
Aeolian Hall

Thursday Aft., Mar. 2

New York

Direction: MRS. HERMAN LEWIS, 402 Madison Avenue





PLANS FOR RECONSTRUCTION INTO A HALL FOR POPULAR CONCERTS OF THE HALLS OF THE JEU DE PAUME, THE TUILERIES GARDEN, PARIS.

(1) Plan at the level of the Rue de Rivoli. (2) Plan at the level of the Terrace of the Tuileries; in the corner, Amphitheatre from the balcony. (3) Below at the left, basement; at the right, a part of the Place de Concorde with oblique and a part of the Tuileries Garden with the Orangerie and the Jeu de Paume. (4) Above, exterior of the facade and view taken from the Place de Concorde; below, longitudinal section and transverse section. (See story on page 5.)

### MARGARET GEORGE'S SINGING OF SANTUZZA.

#### Soprano Wins Favor in Toronto.

Appended are several interesting press notices regarding the singing of Margaret George, the Canadian soprano, in the role of Santuzza in a Toronto performance of "Cavalleria Rusticana."

Miss George made a very pronounced hit. Her fine dramatic soprano is well suited for the emotional roles of modern Italian opera, and she showed that she has learned to use it so as to bring out the finer shades of meaning in music dramas. She sang not only with splendid tone, but also colored the phrases with their full dramatic significance.—Toronto Mail and Empire.

The same charm of personality and voice which accompanied Miss George's concert work was conspicuous in her rendition of this emotional role in Mascagni's emotional opera. Perhaps the best effect of the evening was attained in the "Passionata" duet with Turiddu, which demanded five curtain calls.

Miss George, while giving adequate dramatic expression to the role she essayed, was not unmindful of its tonal requirement, singing throughout with much ease, sympathy and finish.—Toronto News.

Miss George, in the role of Santuzza in "Cavalleria Rusticana," gave a performance which met the highest anticipations of those who expected much from her as a result of long and conscientious studies with eminent masters and coaches in Italy, where she had already appeared in opera with success.

Miss George stood out among the other principals of the San Carlo Company as a convincing artist in both vocal and dramatic interpretation of the music drama. . . . She realizes the complex demands of grand opera, and her admirable dramatic soprano voice, her intelligence, her gift of dramatic expression, and her thorough training enable her to meet those demands in a way very gratifying

to all those interested in her career and certain of her success as an operatic singer.—Toronto Star Weekly.

She revealed to advantage sympathetic charm of voice and emotional expression that proved the possession of dramatic temperament. She rose to the height of her power in the passionate duet with Turiddu in the first part of the opera, that is, before the intermezzo. Into her scenes with Lucia and Alia she infused appealing pathos, while singing with technical finish and refined tone quality. Her success was one of general appreciation and not merely a "success d'estime."—Toronto Globe.

### Artists Aiding the Red Cross in Saxony.

M. H. Hanson is in receipt of a letter from Leon Rains telling of the very successful work he is doing in connection with several other artists in Saxony; the proceeds of their concerts are being used for the purposes of the Red Cross.

The five artists are giving their services absolutely free, but are paid their actual traveling expenses and nothing more.

The artists participating with Mr. Rains in these concerts are Alice Ritter-Schmidt, soprano; Fritz Schneider, violin; Baron Carlo von der Ropp, reader, and Alfred Elsmann, piano.

The Schubert Club of Sacramento, Cal., is preparing a program for the early spring. The rehearsals are being largely attended and Edward Pease is energetically devoting himself to the enterprise.

### Chorus Preparing for Mahler's Eighth Symphony.

One thousand singers picked from the best of Philadelphia's choral societies, form the necessary monster chorus for the production of Gustav Mahler's eighth symphony, which will have one New York performance at the Metropolitan Opera House on Sunday evening, April 9.

The various units comprising the chorus have been rehearsing separately since last October; recently they came together for the first time under the baton of Leopold Stokowski and a surprising smoothness attended the rehearsal.

Mr. Stokowski has personally tested every voice in the chorus. The indefatigable conductor of the Philadelphia Orchestra was chosen as the logical interpreter of the symphony by Mahler's publishers in Vienna.

### Choir and Orchestra to Be Heard Together.

At the coming concert, on March 14, by the Musical Art Society of New York, Frank Damrosch, conductor of the choir of the Cathedral of St. John the Divine and the New York Symphony Orchestra will be heard as assisting bodies in part of the program.

The worst trouble with a good many brass bands is that the drummer fails to make enough noise to drown out the mistakes made by the other players.—Springfield (Mo.) Republican.

# Mme. Teresa Carreño

IN AMERICA 1916-17

Personal Representative:  
J. W. COCHRAN,  
Norwalk, Conn.

STEINWAY PIANO USED

## NEW YORK BREVITIES.

**Southland Singers' Musicales—Clarence Dickinson's Lecture Recital—Bisbee Saturday Musicales—Dorothy Goldsmith at Barnard Club—Kronold with Rockville Chorus—Buckhout Musical Evening—Thursby's Sixth Musical Salon—Some Ziegler Notes—Elizabeth K. Patterson Musicales—Reginald Goss Custard at St. Thomas' Church, February 27—Samoloff Concert and Reception, March 1—Ruby Gerard de Laet, Violinist—The Hungry Club—Gustav L. Becker Pupils—Notes.**

On Valentine Eve a very jolly evening was enjoyed at Hotel Netherland by the active and associate members of the Southland Singers' Club. An informal musical program was first enjoyed, then dancing. To add to the jollification Emma A. Dambmann, the president, surprised the guests by having the ushers, Angelina Cappellano, Ethel Shepherd and May Devine, present the guests with favors and balloons, with yellow and black decorated bouquets. Supper was served at 12 o'clock, and the dancing continued late.

March 29 the second concert will be given in the large Rose Room, Hotel Plaza, instead of the Netherland, and Sidney A. Baldwin, the conductor, who made such an excellent showing with the Southland Singers at the concert on January 26, has arranged a very interesting program.

The primary object of this organization is to give its active members a thorough training in choral singing, and as the organization grows prospective plans to aid deserving vocal and instrumental artists, both artistically and financially, will be carried out. Pupils of other teachers than Mme. Dambmann will be given solo opportunity. Many American composers will also be helped, in singing their choral compositions. Sociability is promoted by attractive social affairs given each month, continuing until May. Many of Mme. Dambmann's pupils are active members of the organization.

The following young artists appeared: Emmie Raher, cornetist; Angelina Cappellano, Ethel Shepherd, Lelia Saenger, Mrs. T. V. Montrose, sopranos, and Erik Luther, baritone.

### CLARENCE DICKINSON'S LECTURE-RECITAL.

Clarence Dickinson's third historical organ lecture-recital at Union Theological Seminary, February 15, was of unusual interest. The subject was "Program Music," and the numbers chosen as illustrations called for the great variety of tone color with which Mr. Dickinson succeeded in interpreting them, using unusual combinations, and obtaining from his organ effects of rare beauty.

In the prefatory section of the lecture Mr. Dickinson dwelt upon three classes of program music: The first, "Imitative Music"; the second, "Interpretive Music," which is the expression of the emotional effect upon the composer of sights or sounds in nature, or of some recollected or imagined scene or experience, and the third, "Interpretive Music," which is the expression of an emotional experience within the soul of the composer. The lecturer considered briefly the methods of work of many of the great composers, as described in their own letters or diaries, and reached the conclusion that there has been little music written in any age which would not come under the definition of "Program Music." He then gave as a rule for "How to listen to program music" the one formulated by Robert Schumann: "Do not tax your brain to follow the program, but enjoy, if only there be music and independent melody."

The first illustration, from the second century, B. C., was the impressive "Delphic Hymn to Apollo," which was sung in the original Greek, in unison, by the choir of Union Theological Seminary, a male chorus of thirty-five voices. A second Greek song was Dionysios' melodious "Ode to the Muse," which was given an artistic interpretation by Frank Gosnell, baritone, who has a voice which, though not large, is of most agreeable quality.

Passing on to modern music, Mr. Dickinson played the quaint and tuneful "Giles Farnaby's Dream," from an Elizabethan Virginal Book, and Rameau's "La Poule," a lovely little andante, even though its theme is the cackle of the hen. There followed the naive and expressive "Biblical Sonata," by Johann Kuhnau, Bach's predecessor in St. Thomas' Church, Leipzig, which presents, in great detail, the story of David and Goliath.

The choir of men's voices then sang a part of the

"Frost Scene" in Purcell's "King Arthur," the protest of Cold, the genius of the clime, against being awakened from his winter sleep by Cupid, a song in which, the lecturer pointed out, the ultimate possibilities of vocal imitative music were reached. The music mounts as Cold rises from beneath the "beds of everlasting snow," to subside with him as he sinks back "to freeze again to death"; and all in the shivering tremolo of one so chilled that he "scarce can speak nor draw his breath."

Bach's "Capriccio on the Departure of His Beloved Brother" followed, written when Johann Jakob Bach left home to join the Swedish Guard of Charles XII as oboe player, when Johann Sebastian was nineteen years of age. It is a half tender, half humorous composition.

As an example of tone portraiture of a person, Mr. Dickinson played the exquisite andante from Mozart's sonata in C major (K. 309), of which the young composer, then seventeen, wrote, "I shall compose it after the character of Mlle. Rose (Cannabich)," and again, "She is exactly like the andante."

By the American MacDowell there was the "Legend, A Deserted Farm," a plaintive little lament, interrupted by the strain of an old song, heard in the days when the house was full of gay people; it was given on the new vox humana, which has been added to the organ since last season.

Herbert Dittler, violinist, played Schubert's "The Bee" and Schumann's "Träumerei" with fine technic and beautiful tone. The program closed with the overture to "Tannhäuser," played in masterly fashion. The program for February 29 includes "Sacred Folk Songs," with organ pieces, a chorus of twenty voices, and the following soloists: Inez Barbour, soprano; Rose Bryant, contralto; Charles Harrison, tenor; Frank Croxton, bass; Maurice Milcke, violinist; Arthur Wilde, cellist, and Regis-Rossini, harpist.

### BISBEE SATURDAY MUSICALES.

Genevieve Bisbee, Leschetizky exponent and fine pianist, who has several pupils far beyond the stage of mere students, invited some guests to a Saturday musicale, in honor of Grace Fakes, the artist, at her handsome duplex studio, Carnegie Hall, New York, February 12. Thomas Hood Simpson, who has appeared with fine success in concerts, notably in the South, played an interesting program of seven pieces as follows: Gavotte, Gluck-Brahms; "If I Were a Bird," Henselt; "Turkish March," Beethoven; romance, op. 17, No. 3, Faure; "Irish Tune from County Derry," Grainger; arabesque, No. 1, Debussy; rhapsody in G minor, Brahms.

Needless to say, the playing of young Mr. Simpson was such as to concentrate attention, for he has beauty of touch, and plays with fire and finish. He studied five years with Miss Bisbee, and not long ago played in North Carolina, when two leading papers said of him: "Mr. Simpson is a pianist of unusual excellence. His technic is clean, his sense of rhythm well developed, and his tone lovely in quality. Nor does he lack brilliancy and power. His playing of the Brahms rhapsody was very fine. Among the lighter numbers the 'Turkish March,' from the 'Ruins of Athens,' was played with exquisite daintiness."—Spartanburg (S. C.) Herald.

"The sonata by Scarlatti was played by Mr. Simpson with faultless technic and interpretation, and his rendition of the Schubert-Tausig 'March Militaire' brought forth a well earned ovation."—Charlotte (N. C.) Observer.

February 26, Charles Naegeli was the pianist at the Bisbee musicale.

### DOROTHY GOLDSMITH AT BARNARD CLUB.

Constantin Sternberg's brilliant piano pupil, Dorothy Goldsmith, aged nineteen years, played a program of pieces principally by modern composers, for the Barnard Club (Walter L. Bogert, chairman of the Music Committee),

## PIANOS IN PARIS

Weber & Steck Pianos. Pianolas. Pianola-Pianos

We invite comparison with any and all French makes both as regards quality and price.

RENTING FOR MUSIC STUDENTS A SPECIALTY

THE AEOLIAN CO., 32, AVENUE DE L'OPERA

February 7. Among her principal numbers were Liszt's "St. Francis Walking on the Waters" and the "Wedding March," by Mendelssohn-Liszt. This young pianist is unaffected in appearance, has an excellent technic, and is a brilliant and promising player.

### KRONOLD WITH ROCKVILLE CHORUS.

One of the most unique programs ever presented by the Rockville Male Chorus was given Tuesday evening, February 8, when they presented the celebrated artists, Hans Kronold, cellist; Mortimer Kaphan, the impersonator of Dickens' characters, and Idelle Patterson, the young American soprano, in their joint recital.

Although the evening was stormy, the house was packed to the doors. It proved to be the most fashionable musical, literary and social event of the season. The success of the entertainment was of course due to the three visiting New York artists, each receiving abundance of applause.

Mr. Kronold and Mr. Kaphan were compelled to make brief speeches after the many encores.

### BUCKHOUT MUSICAL EVENINGS.

Mme. Buckhout, whose Tuesday evening studio musicales are a feature of metropolitan musical life, gave a program of works by Christiana Kriens, the violinist and composer, February 15. Eleanor Foster, pianist (Mrs. Kriens) assisted, playing accompaniments, collaborating in a sonata, and also appearing as solo pianist in three pieces. Mme. Buckhout's first songs had to be repeated. "Love in April" is dedicated to Mme. Buckhout, and this was liked so much that it had to be repeated.

Mr. Kriens played an encore, "Night in Holland," following his last group of solos.

### THURSBY'S SIXTH MUSICAL SALON.

At Emma Thursby's sixth Friday afternoon musical salon, February 11, the guests of honor were Albert Spalding, who has just returned from a tour in Cuba, and Meta Reddish, Miss Thursby's pupil, who has made such a great success in opera in Italy and South America. She sailed last week for a tournee in the West Indies, going first to Cuba, Santiago and Havana, then to San Domingo, Porto Rico, Venezuela, Colombia, San Salvador and Guatemala, supported by her own opera company, organized by South American capitalists. An orchestra of fifty musicians, a chorus of forty, a complete ballet and supporting artists of note will assist. The theatres where Miss Reddish is to sing are to be subsidized by the different municipalities. She has also been offered a tentative contract for grand opera in Buenos Aires. In order to make this tour, she was obliged to cancel a number of concert and recital engagements, one of which was an invitation to sing at the White House, Washington, D. C.

The musical program was given by Gustav Becker, pianist and composer, who played several charming compositions of his own, viz., polonaise in E and "Near the Midnight Sun." He also played Chopin's polonaise in A flat. Dora Becker, violinist, played beautifully on her lovely Amati violin, which Miss Thursby was the means of securing for her some years ago. Her selections were Romance, Agarín; "Puszta Klänge," Hubay, and "Indian Sketches," Cecil Burleigh. Denise Lyska, soprano, sang most beautifully and dramatically "Sur la Plage," "Chanson Polonaise" and "Bohemienne," Tchaikowsky. Kersten Nielsen, a Danish singer, sang "Dream of Dreams," Robyn; "Sjuth Oär," Swedish folksong, and "Vissi d'Arte," Puccini.

Mrs. Robert T. Ingersoll presided at the tea table. Among those present were Albert Spalding, Mrs. Spalding, Andre Benoit, Francisca Acosta, Meta Reddish, Claude Reddish, Mr. and Mrs. Henry Dodge Estabrook, Dwight Fiske, Mrs. Tahashi Nakamura, Mrs. John Banks, R. E. Garner, J. Clawson Avery, Anna Avery, Mrs. Warren A. Ransur, Walton MacKenzie, and Clementine Smealey.

### SOME ZIEGLER NOTES.

Anna E. Ziegler, who writes so tellingly of the voice and vocal problems in her monthly bulletin, recently printed the following:

Suppose your seven pre-conditions are right and you have chosen your teacher; there are several fundamentally enormously important

# ANDRÉ TOURRET

WILL RECEIVE PUPILS AT HIS STUDIO

# VIOLINIST

Member of the Jury of the Conservatoire, Paris

68 EAST 77th STREET, (Lenox 2315)



things to keep aware of as you study, namely, whether you can sing pianissimo tones on an increasing range, whether these tones are so connected with the breath that you may some day hope to swell them from the breath action without raising throat muscles for the swelling and whether you are learning to combine these tones with a definite vowel emission. If you are doing this (mind you on a growing not concentrating range) you are laying the foundation for cultivated singing. It will take some time before you can distinguish a cultivated tone from a natural tone. Generally natural tones, when sung with fullness and feeling, upset the breath evenness and cannot change from a forte to a piano tone. They are not placed scientifically on the breath so that the breath may act as a reserve power, but blasted out with the outgoing breath and therefore cannot be made artistically. Another characteristic of the seemingly good natural but useless tones is that they do not carry the vowel in a clear cut and prolonged and sustained way. Often the vowel presents difficulty of clear emission on certain tones, so that a contralto not well trained in Nevin's "Rosary" sings "Sweetheart" in the next to the last phrase instead of "Sweetheart," or the soprano in the "Messiah" sings "Hear Ye, Zeezal," or a tenor cannot possibly sing an "O" vowel on an upper medium tone. One singer came to me after long years of training, hoping to impress me by an otherwise well rendered interpretation of "Thy Beaming Eyes" of MacDowell. The word "beaming" came on the F of the fifth line, and she was obliged to sing "beaming eyes" and close her own beaming eyes while she sang it. All this is natural and happens over and over again with inadequate training. It is one of the phases eliminated by the old Italian masters before a song or aria was studied.

These now prevailing conditions are all the more deplorable because they could so easily be prevented if the teachers would study the fundamentals. A successful singer needs absolute mutation from fundamental difficulties. There must be no such thing as a technical hindrance to freedom of rendering, for only thus can musical phrasing, an energetic interpretation of the master composer and a subconsciously conscious stage presence and cooperative and co-relative condition with the audience be brought about; in other words, an artistic result beyond question, and only thus can this energy become potential, receiving as it gives—absorbing as it evolves, shutting out influences which could shock the nerves into a tenseness, hindering art as this tenseness shuts out chemicalization, energy transferred from the material to the spiritual or art basis.

When the singer has reached this art basis it matters not so much what he or she sings, it will be artistic. Then is the time to call on something deep down, namely, a reverence and love for good music to the great masters.

#### ELIZABETH K. PATTERSON MUSICALE.

Elizabeth Kelso Patterson, teacher of singing, gave a musicale at her residence-studio, February 5. Three of Miss Patterson's pupils sang, viz., Helen Erskin and Coney Covert, contraltos, and Frankie Holland, soprano.

Marian Cummins, pianist, played two numbers with good tone and artistic style, and Miss Patterson gave a short talk on voice placement and singing.

#### REGINALD GOSS CUSTARD AT ST. THOMAS' CHURCH.

Reginald Goss Custard, late of St. Margaret's, Westminster, London, recently arrived in America to give recitals, will give a recital through the courtesy of T. Tertius Noble, at St. Thomas' Church, Fifth avenue and Fifty-third street, February 27, at eight o'clock.

Mr. Noble writes of him, "He is a very brilliant performer, in fact, I do not know any one in England today who can touch him. The Royal College of Organists the other day conferred the honorary F. R. C. O. on him in recognition of his very brilliant work in England." Those who wish to hear him should come early.

Following is his program:

Allegro Vivace (from fifth symphony).....	Widor
Song of Sunshine.....	Hollins
Nocturne in D.....	Goss-Custard
Vorspiel to Tristan and Isolde.....	Wagner
Toccata in F (with pedal solo).....	Bach
Improvisation.....	Somerville
Shepherd's Cradle Song.....	Wagner
Overture, Rienzi.....	

#### SAMOILOFF CONCERT AND RECEPTION.

Concert and reception given by the pupils of the Russian baritone, Lazar S. Samoiloff, on Wednesday evening, March 1, at a quarter past eight, at Delmonico's.

Mr. Samoiloff, a Russian baritone, has made a specialty of teaching Americans to sing Russian songs as sung in Russia, keeping the proper character of interpretation uppermost, singing with the original Russian text. Many of his pupils are singing in Russia and the United States in opera, concert and church.

Adam Didur, basso, and L. Botta, tenor, both of the

Metropolitan Opera Company, are to be guests of honor at his concert on March 1. Master Kroll, a boy wonder, will play violin solos, and Mr. Samoiloff will sing a group of Russian songs never before sung in America.

#### RUBY GERARD DeLAET, VIOLINIST.

As Ruby Gerard, a few years ago, the young woman who is now Mrs. DeLaet, made considerable reputation as a violinist in the metropolitan district, her residence being Newark. She was first violinist of the Woman's String Orchestra, and appeared frequently at Mendelssohn Hall. Mrs. DeLaet has gained in authority and interpretation with the flight of the years, and is now a violinist of established reputation, built on many successful appearances. She plays solo and ensemble music with equal distinction.

#### THE HUNGRY CLUB.

There was an atmosphere of spring time and youth attending the musical program which followed the 456th dinner of the Hungry Club, Mattie Sheridan, president, at the Hotel Majestic, February 12. Both artists who appeared are still in their teens, although they gave a delightful account of themselves. Bertha Forman, who is known as the "Little Girl with the Big Voice" sang in admirable fashion, songs in English, French, German and Italian. Willard Osborne played three violin selections with fine technic and tone, and an obligato for Miss Forman. He has been studying for several years abroad with Leopold Auer, and is now a pupil of Victor Kuzdo, whose charming "Danse Rustique" he played as an encore. The piano accompaniments, played by Bessie Clay, were distinctly artistic.

At the 457th dinner of the Hungry Club the artists were Florence Hinkle, soprano; Raymond Lee, tenor, and the American string quartet, Gertrude Marsh Marshall, Ruth Stickney, Adeline Packard and Susan Lord Brandegee. This is the Hungry Club's motto:

Hunger is the most elemental and universal emotion known to the human race; it is the first sensation we experience; it remains with us through life. No matter what we have, we are hungry for something more, for love, fame, power, wealth, health, always hungry.

#### GUSTAV L. BECKER PUPILS.

At Chickering Hall, February 17, the following pupils of Gustav L. Becker appeared, playing works by ancient and modern composers: Consuelo Furst, Celia and Alice Levy, Charlotte Jaeckel, Tolbie Suyderman, Celia V. Gridley, Gertrude Silverman, Ruth D. Sexton, Elsa Tannert Brigham, and Rudolf Bochkov, violinist.

A feature of the program was the last number, "If I Were a Bird" (Henselt), and fantasia impromptu (Chopin), played on two pianos in unison by Mrs. Brigham and Miss Sexton. Rudolf Bochkov, violinist, played twice, and an attentive audience listened and bestowed appreciative applause.

#### NOTES.

The Tonkünstler Society gave a program principally by modern composers at Assembly Hall, February 15. Edwin Grasse, violinist and composer, opened the program with his own sonata, op. 32, in which he had the pianistic assistance of George Falkenstein. One who was there characterizes this as wonderful music, with a good deal of life in it. Later, Mr. Grasse played his own "Song Without Words," which he had to repeat, and a Norwegian dance arranged by himself, which contained many beautiful harmonies.

Others who took part in this program were: Gilderoy Scott, contralto; Mrs. Ernst Stoffregen, pianist; Maurice Kaufman, violinist, and Ernst Stoffregen, cellist.

The next musicale will take place Tuesday evening, March 7, at Memorial Hall, Brooklyn.

Caroline Eggleston Shaver's musicale, February 12, consisted of various compositions played in brilliant style by herself, closing with her original "Nonsense Songs," which she sings and plays with spontaneity. One of her best numbers was Poldini's "Fan Waltz," and she played the Wagner-Brassins "Fire Music" with much gusto. A number of etchings were loaned for the occasion by Max Williams to illustrate the musical numbers of this program. Dancing followed, which was enjoyed by the young people present.

Tali Esen Morgan has opened a general class for vocal and instrumental students to master the art of sight singing at Grace M. E. Church, 131 West 104th street. The class began on February 15.

Viola Archer, contralto, is a young woman with a beautiful voice, who sings with intense expression, has had experience before the public, and who seeks a permanent church position. For a private audience she sang "Consider and Hear Me," by Oley Speaks, and "Weary," by James P. Dunn, impressing her listeners with her sincerity and artistic temperament.

Josephine H. Wehn's lecture on "American Music," February 15, at the Waldorf-Astoria Hotel, was heard with interest. That of February 22 was on "American Literature and Painting." The New York Herald of November 4, 1914, said fine things of her lectures.

Music at the Cathedral of St. John the Divine, February 13, included a Te Deum, by Harwood; "God's Peace Is Eternal," by Grieg; a Magnificat, by Tours; "We Who Figure Forth," by the Russian, Gretchaninoff, and Schubert's "Great Is Jehovah." A singer who heard this music said: "The choir seems to be well coached, but the musical results achieved are negligible."

Samuel A. Baldwin, organist at City College, played works by Bach, Silas, Guilman, Mozart, Schminke, Schubert and Dubois on February 23. February 27, at 4 o'clock, he plays Guilman's first sonata, Arthur Foote's toccata, and closes the program with Elgar's military march, "Pomp and Circumstance."

At the new Assembly concert, February 17, the following artists appeared: Corinne Meissner, soprano; Laura Graves, contralto; Herman Lohre, tenor; Christiaan Kriens, composer-violinist; Eleanor Foster, Francis Moore and W. Blair Neale at the piano.

The fourteenth annual concert and reception of the Lyric Conservatory is to occur at the Elsmere, 82 West 126th street, February 24. The music will be followed by a dance. F. Graumann is the director of this institution.

Eda E. Bartholomew, organist, member of the American Guild of Organists, gave a recital on the organ of St. Mark's Methodist Church, Atlanta, Ga., January 25. Miss Bartholomew, who is known as a splendid organist, is registrar of the Georgia Chapter of this organization. She played many interesting works, including the Liszt prelude and fugue on B-A-C-H.

#### Mrs. Boice's Musical Afternoons.

Wednesday afternoons during the season Mrs. Henry Smock Boice, the well known vocal authority, gives musical teas, at which her advanced pupils appear, in her beautiful suite, The Corona, 57 West Fifty-eighth street, New York. February 16 Evelyn Remmicke, of Perth Amboy, sang "Rose in the Bud" (Forster), "Zueignung" (Strauss), and "Ein Schwan" (Grieg). Every one thought her voice and the way she used it beautiful. Miss Remmicke recently sang in her home town, when a local paper spoke of her singing, saying "her beautiful voice delighted every one." Caroline A. Lee also sang Woodman's "Birthday" and other songs with effect. She has reentered the vocal world, following several months' absence, during which she studied in Europe. Later on Mrs. Boice will give a large musicale, at which eminent opera artists will be guests of honor.

#### Marie Ellerbrook's Booking.

Marie Ellerbrook, contralto, who has made a tour of the United States from the Atlantic to the Pacific, filling over 150 engagements and everywhere winning the praise of press and public, is filling a number of concert engagements this season. On March 23, she will give a recital at Leonia, N. J., where her splendid voice and interesting interpretation have made her a favorite.

## MAY PETERSON

Prima Donna Soprano  
Opera Comique Paris

SPECIALLY ENGAGED  
for  
MAHLER'S FOURTH  
SYMPHONY  
with

NEW YORK  
PHILHARMONIC  
ORCHESTRA,

Josef Stransky,  
Conductor,

at Carnegie Hall,  
February 24 and 25.

Miss PETERSON'S  
CHICAGO RECITAL  
will be given at the  
Illinois Theatre,  
Sunday Afternoon,  
March 12,  
under direction of  
F. Wight Neumann.

Management:  
Music League of America  
Aeolian Hall, New York





# U.S. KERR

BASS-BARITONE  
RECITALS

In English, German, French, Italian, Norwegian

561 West 143rd St., Telephone 2970 Audubon New York City, N. Y.



**John Doane**Director Organ Dept.  
Northwestern University  
**ORGAN RECITALS**Management: Mrs. Herman Lewis, 402 Madison Ave., New York City  
Evelyn Hopper, Western Representative, 2589 Spaulding Street, OmahaWalter Allen **STULTS** Monica Graham  
BASSO " " " SOPRANOConductors please note  
**MR. and MRS. STULTS**  
are authoritative Oratorio soloistsMgt.: Mrs. Herman Lewis, 402 Madison Ave., New York  
(Carlton Chambers) Telephones: Murray Hill 7058, 2890  
Western Rep.: Evelyn Hopper, 2589 Spaulding St., Omaha, Neb.**Mrs. Herman Lewis**  
announces the**First New York**  
**Recital**

of

**Maude Fay**of the Royal Opera of Munich and  
Covent Garden, London

on Monday, March 13, 1916

at three o'clock

Aeolian Hall

**Kurt Schindler at the Piano**

Steinway Piano Used

Soloist San Francisco Orchestra  
February 18th and 20th  
San Francisco Recital, February  
Tour for 1916-1917 now booking**MILWAUKEE PROUD OF ITS**  
**AUDITORIUM ORCHESTRA.****Manager Grieb and Conductor Zeitz Are Rendering the**  
**Cause of Music Vallant Service—How the Orchestra**  
**Was Started and What It Has Attained to—**  
**Chicago Symphony Orchestra Plays**  
**Alfven's Third Symphony.**

Milwaukee, Wis., February 15, 1916.

"Those were happy days—the happiest of my boyhood—those Sundays when I used to walk from the South Side to the West Side Turner Hall to hear Christopher Bach's concerts. Sometimes I took my best girl, but if she couldn't go I went alone. Happy days; day dreams, you know. And if I can give to Milwaukee today that same kind of happiness I will be doing the best thing for the town that any one can." And Manager Grieb, of the Auditorium Symphony Orchestra, brought his doubled up hand down hard on the desk, while his eyes gleamed with determination and the zeal of the prophet.

Seven years ago, when the Auditorium Building was completed, Mr. Grieb and his board persuaded Christopher Bach to move his orchestra from the old Turner Hall to the Auditorium and give his concerts there. It was a gamble, for music alone was to be the attraction, unattended by steaming cups of coffee with little whipped cream hats, or other creamy topped beverages, to increase the comforts of the soul. Art must stand alone, and whether art could stand alone and prove sufficiently attractive was the problem to be solved. The concerts began

*The Pianist***Eleanor Spencer**

Now in Holland

Will make her third American  
tour, Season of 1916-1917Under the direction of Mrs. Herman Lewis  
402 Madison Ave., (Carlton Chambers) New York

with a somewhat meager attendance, which did not increase as encouragingly as the philanthropic board had hoped, and soon the financing of the undertaking began to loom large. It was finally decided to appeal to the municipality for aid. This was during our Socialistic regime, and to that same Socialistic regime be it eternally credited that response was immediate—the Socialists made it possible to continue the Sunday concerts. At that time there was no law upholding the expenditure of city funds for such projects, and when the next administration came into power the funds ceased; but the auditorium board, fired by its ambition to make the concerts an educational institution of the city, at once took steps to secure the necessary legislation. Three months before that legislation became a reality the concert season began, and so did the bills. The board had faith in the probity of human nature; it had faith, also, in the right of its cause; it worked doggedly and went in debt cheerfully until Madison finally rewarded it with the desired law, and now the Sunday concerts are permanently covered with the sheltering mantle of the budget.

Manager Grieb realizes that in order to build up a musical people, understanding and appreciation must be taught to the youth, and in consequence is planning a series of children's concerts, which he hopes to make an essential part of the future work. On February 22 the first of these concerts will be given and will mark the opening of a new epoch, which will be the most important one in the history of Milwaukee's musical life, for it will be a long step toward securing that "folk culture" in which America is found so lacking by the brothers and sisters who come from across the seas. Beside being fortunate in its manager, the orchestra is fortunate, also, in its conductor, Herman Zeitz, who is progressive and in thorough sympathy with the best ideals and standards of orchestral art. Mr. Zeitz is a great and enthusiastic worker whose one regret is that his men must be distracted from the work of perfecting the orchestra by the annoying necessity of earning their living. If the conductor had his way the men would all live with him and rehearse morning, noon and night—though just what Mrs. Zeitz would think about such an arrangement is not a matter of record. Mr. Zeitz assures me that his 4,000 auditors enthuse more over the highest grade of music and attributes the cultivation of their taste, in great part, to the Victrola. "Repetition—over and over again is the only method of education, and that is what the Victrola does for them. What they know they like."

The average attendance at the Sunday concerts this season has been over 3,000—1,000 more than last year; expenses have been increased 28 per cent. and receipts 46 per cent.

**CHICAGO SYMPHONY ORCHESTRA CONCERT.**

Alfven's third symphony, E major, was given its first performance in Milwaukee, Monday evening, February 7, by the Chicago Symphony Orchestra. It is a work that possesses the immediate appeal of beauty—sensuous beauty—in its strong melodic phrases and rich orchestration. The first and second movements were satisfying in their symmetry and clarity of design, but in the remaining two movements these virtues were too ornately draped, there was too evident a revelling in modern orchestral possibilities to allow of complete delight. Throughout the symphony there is one intensely interesting peculiarity in the strongly marked intervals of certain passages—one reviewer calls them weird, another Oriental, etc., whereas they are absolutely racial, for they are in perfect accord with the Scandinavian voice timbre; they reflect the strong accents, the marked inflections, the virility and directness of attack that one hears in the language of the Swede or the Norwegian, and give to the symphony that race color that nationalizes any work of art.

"Variations on a Rocco Theme," for cello and orchestra, by Tschalkowsky, served as the medium to present Carl Bruckner as soloist. Mr. Bruckner's playing was beautifully sincere, disclosing a remarkably facile technic and deep broad tone. Variations as variations are simply variations—they correspond to examinations in school by testing the immediate skill of composer and performer, but in no wise satisfying any soul craving that may be present. The Schumann "Abendlied," which Mr. Bruckner gave as an encore, was a beautiful bit of work. Besides these two numbers the orchestra played "Leonore," No. 2 overture, Beethoven; introduction to Act II, love scene and Brangaene's warning, from "Tristan and Isolde," Wagner (arranged for concert performance by Frederick Stock); symphonic poem, "Die Moldau," Smetana.

WINIFRED CARBERRY.

**Marguerite Sylva and Daughter.**

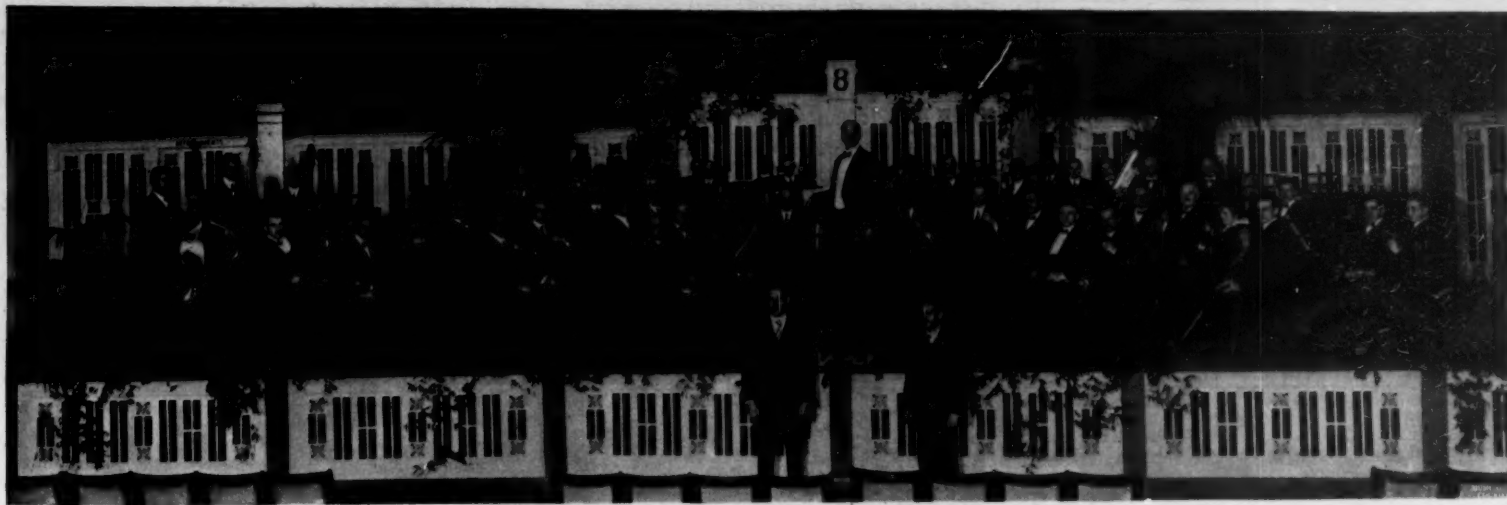
A press despatch from Paris, dated February 15, says that Mrs. Bernard L. Smith, better known to the public on both sides of the Atlantic as Marguerite Sylva, has given birth to a daughter who will be christened Marguerite Sylva Smith. Lieutenant Smith is a naval officer attached to the American embassy at Paris.

**Eleonora de Cisneros****Leading Mezzo-Soprano, Chicago Opera Company, Fourth Season****MANAGEMENT****Mrs. Herman Lewis, 402 Madison Ave., New York (Carlton Chambers) Murray Hill 7058-2890****MARGUERITE BÉRIZA****sings with Notable Success in Kansas City****Mme. Beriza's recent appearance in Kansas City evoked the following**  
**enthusiastic appreciation from the Kansas City Times:****THE NEW SINGER VOCALLY STRONG.**

Mme. Beriza has many fine vocal qualities. Her voice is a lyric soprano of wide range, sensuously warm and lovely. . . . She has a fine legato and in all she did showed herself to be a serious artist with a clean cut and individual conception of the role in mind. . . . Her costumes were as modest as they were artistic.

**Management:****Mrs. Herman Lewis, 402 Madison Ave., New York**  
**Telephones, Murray Hill 7058, 2890**





AUDITORIUM SYMPHONY ORCHESTRA OF MILWAUKEE.

HERMAN ZEITZ, CONDUCTOR.

(See story on page 10.)

**Jenny Dufau in Vaudeville.**

After many seasons of public singing to conventional audiences, there comes a time in every artist's life when he longs to reach out to the multitude and share his gifts. Dr. Wüllner, the exponent of Lieder, reached that climax; so did David Bispham, the operatic baritone and song interpreter; Mme. Schumann-Heink went even into the cold regions of the Canadian Northwest to deliver to the people a magnificent musical message.

Often when opera singers decide to give to the masses of their best art, they go into that versatile and accommodating amusement home—the vaudeville—as it is there that the artist may create his own atmosphere and away his audience at will, even as much as in the private salon or concert hall.

So Mlle. Jenny Dufau, the French coloratura soprano, now singing in America, has consented to appear for a limited number of engagements at McVicker's Theatre, Chicago. Here her success is duplicating that of her several seasons at the Auditorium Theatre with the Chicago Grand Opera Company, by whom she was introduced to the American public.

The curtain goes up on a drawing room scene. Charm and loveliness are added as the prima donna takes the centre of the stage. She is petite, dark, magnetic, this Jenny Dufau, and she merges into the picture beautifully. Then there is a mystifying velvet gown—indescribable in cut and color, and finishes off gracefully into a court train.

But her art is the main feature. Her aria from "Rigoletto" is done with a sympathy, a facility that speaks of the past mistress in the art of song interpretation. The people like it—they wish more, so a dainty French chanson follows. Then comes the aria from "Romeo and Juliet." In this a command of technic, a sweetness and a smoothness of tone, and an impressive coloratura work are conspicuous. Her operatic work is done with the same style and the same sincerity that was evinced in her work with the Chicago Opera Company, in Chicago, Philadelphia, San Francisco and even in New York, and while she was singing in a foreign opera company.

Among the audience were many of the profession who evidently came to enjoy and profit.

**Grainger Soloist at Young People's Concert.**

Percy Grainger will be the piano soloist at the Saturday afternoon concert for young people, February 26, to be given by the Philharmonic Society of New York, Josef Stransky, conductor.

**Elsa Kellner in New York.**

Elsa Kellner, the soprano, of Milwaukee, Wis., a singer well known throughout the Middle West, having traveled with leading orchestral organizations as soloist, sang at the New York Manuscript Society, February 11, the two songs, "Dreaming" and "A Question," by C. B. Hawley. Mrs.

Kellner's beautiful voice and artistic delivery made a distinct impression on the large company of musical people who made up the audience.

She will be heard in her own song recital at Aeolian Hall, end of next month.

**Blondheim, Youthful Basso-Cantante, Sings Artistically.**

"A basso cantante?"—That is the question numerous organists and concert managers have asked Laurence



LAURENCE BLONDHEIM.

Blondheim, when he has informed them of the kind of voice he has.

Mr. Blondheim is just twenty-three and has a face so very youthful that it belies his age, but it can also be said that this face which is indeed attractive, brings forth emotions which give the audience a keen understanding. But, once his sonorous and pure voice surges over an audience, one realizes that he is gifted with an unusual amount of art.

Mr. Blondheim is athletically inclined, likes outdoor sports, which help to maintain a physical condition and which his musical activities demand.

Because of his sincerity of purpose and his determination to gain success, Mr. Blondheim has recently given up what social activities he has indulged in and dived seriously into hard work.

He claims that his present and future successes are to be laid at Leo Braun's door, 327 Central Park West. His vocal production, which is splendid, as well as his breath

support, has improved so since studying with his teacher that if one should listen to him now, not noticing the change in the past year due to close study, it could be hardly realized that this was the same voice.

But the critics say that this youthful basso cantante, with a voice that reflects the personality of its owner, "is coming into qualities that predict a wonderful future."

On January 26, a large and fashionable audience heard Mr. Blondheim at the Waldorf-Astoria Hotel, New York, where another set of critics were amazed at the youthfulness of the basso cantante before them.

One of Mr. Blondheim's future activities is to be with the Pathé Freres Phonograph Company.

**Dora Becker Plays at Y. M. C. A. Hall, New York.**

Three groups of numbers were listed on the attractive program presented Wednesday evening, February 16, in Y. M. C. A. Hall (5 West 125th street, New York), by Dora Becker, the violinist. Assisted by Jane Feininger at the piano, she offered selections representative of the seventeenth and the eighteenth centuries, as well as numbers chosen from the works of modern composers.

Dora Becker's recitals are always interesting, not only because of the artist's delightful playing, but also because of the care and thought with which the various selections are chosen. Her programs are always varied and presented with the same technical skill and musicianly interpretation for which this artist is so well known to the concertgoing public.

Her program follows:

Classic Period, Seventeenth Century—

La Folia ..... Corelli  
Sonata in G minor ..... Tartini  
Bourree ..... Bach  
Arioso and Preludium ..... Handel

Intermediate Period, Eighteenth Century—

Rigaudon ..... Monsigny-Franco  
Minuette ..... Mozart  
Adagio ..... Spohr  
Moses Fantasie (on G string) ..... Paganini

Modern Period—

Adagio (from concerto) ..... Bruch  
Pushta Klänge ..... Agghazy-Hubay  
From a Wigwam ..... Cecil Burleigh  
To the Warriors ..... Cecil Burleigh  
The North Wind ..... Cecil Burleigh

**New York College of Music Recital.**

Edna Florence Deiler, soprano, gave one of the enjoyable recitals which are frequent occurrences at the New York College of Music (Hein and Fraemcke, directors), February 15, singing fourteen songs in four languages, embracing German, English, French and Italian. Miss Deiler has an excellent voice of splendid future promise, which she is consistently developing at this institution.

German Lieder by Brahms, Schumann, Wagner and Schubert, and modern songs by contemporary composers, including MacDowell and James H. Rogers, completed the program. Marguerite Brett Murphy was a capable accompanist.

L  
U  
C  
A**BOTTA**

Principal Lyric Tenor, Metropolitan Opera Co.

Now Booking for Concert Tour

For Available Dates Address  
SPIZZI & CAMPANARI

1472 Broadway :: :: New York

**Charles BOWES** Vocal Instruction  
NOW IN NEW YORK  
691 MADISON AVENUE Phone 5534 Plaza

Waller **Hall** Professor of Choral Music,  
Henry Columbia University  
Address 49 Claremont Ave.

**CATHERWOOD** Soprano and Teacher  
Los Angeles, Cal. 439 Blanchard Bldg., Phone 20584

**LOUISE MacPHERSON** (Late of Berlin)  
AMERICA'S POETIC YOUNG PIANIST  
Address: Corinne Le Duc, 9 West 76th St., N. Y.

**RAMON BLANCHART**  
The Great Artist of Operatic Fame and  
Master of Vocal and Dramatic Instruction.  
Studio in New York, 2609 Broadway, Thursday, Friday, Saturday.  
Studio in Boston, Steinert Hall, Monday, Tuesday, Wednesday.  
New Singing in Opera in Europe

**HOFF** CONDUCTOR and COACH  
Wagner Festival, Bayreuth; Metropolitan Opera House, N. Y.  
Accompanied Mme. SCHUMANN-HEINK. Tour 1915-1916

**SAM TRIMMER** PIANIST  
Director, Plann. Department Texas Women's College, Ft. Worth, Tex.

**BIANCA RANDALL** SOPRANO  
Concerts, Costume Recitals, Ancient and Modern Songs,  
Opera Arias in Costume  
Personal Representation: H. E. REYNOLDS  
11 Broadway, N. Y. Phone, Rector 9259

**WILLY de SADLER**  
TEACHER OF SINGING  
(ITALIAN METHOD)  
48 East 87th Street, New York Phone Lenox 2264

**CAMPANARI**  
SYMPHONY OPERA CONDUCTOR  
"The Art of Bel Canto"  
Concerts—Oratorio—Opera  
Studio: Scottish Rite Auditorium, Sutter and Van Ness Ave.,  
San Francisco, Cal.

**HAROLD L. BUTLER** BARITONE  
Dean of the School of Fine Arts, Kansas State University,  
Lawrence :: :: Kansas

**JEROME UHL** Baritone  
CONCERT - RECITAL - ORATORIO  
Repertoire:  
French, English, German, Italian  
Management: 337 West 57th St.  
International Musical Bureau Phone. 3166 Columbus

1916-17 SEASON 1916-17  
**GRACE POTTER** PIANIST  
**MARIE HERTENSTEIN** PIANIST  
**FRANCIS MACMILLEN** VIOLINIST  
Exclusive Management, S. E. MACMILLEN, 616 Candier Building  
220 West 42nd Street, New York Phone Bryant 8520



**HUGH ALLAN**  
Distinguished American Baritone

**LIST OF DATES:**

November 1st, Plainfield, New Jersey; November 4th, Jersey City, New Jersey; November 9th, New York City; November 11th, Newark, New Jersey; November 13th, New York City; December 3rd, Biltmore Hotel, New York City; December 4th, Mozart Society, New York City; December 16th, Boston, Massachusetts; December 24th, Freundschaft Club, New York City; January 12, Schola Cantorum, Carnegie Hall, New York City; January 18th, St. Louis, Mo., with the Morning Choral Club; January 19th, St. Louis, Mo., with the St. Louis Symphony Orchestra; January 28th, Quebec, Canada; January 31st, Montreal, Canada; February 3rd, Ottawa, Canada; February 16th, Mozart Society, New York City; February 17th, Toronto, Canada; February 19th, Lancaster, Pa.; March 3rd, New Rochelle, N. Y.; March 7th, joint recital at Carnegie Hall with Anna Fitch, soprano; March 21st, Syracuse, N. Y.; May 6th, White Breakfast at Hotel Anson with Mozart Society.

Exclusive Management:  
E. JOHNSTON, 1481 Broadway, New York City

**SKOVGAARD'S INTERESTING EXPERIENCES  
IN CALIFORNIA AND ARIZONA FLOODS.**

Unique Traveling Under Abnormal Conditions—Bridges Carried Away and Railroads Crippled—Concert Dates Filled However at Several Points.

While Skovgaard and his New York Metropolitan Company were filling engagements in Oregon they had already heard of the floods in Southern California, and on January 20, when they went from Fresno, Cal., to Riverside, the railroad conductors told them that trains had not left Los Angeles for Riverside for several days. The party arrived in Los Angeles and within an hour got the first train out of that city in several days, safely reaching Riverside. In the latter place Skovgaard received a telegram from the local manager in Phoenix (William C. Mills) requesting him not to use the Southern Pacific Railroad via Maricopa, because the big railroad bridge between there and



- (1) HOW SKOVGAARD AND PARTY DROVE TWO MILES THROUGH MUD TO THE FLOODED GILA RIVER.
- (2) WAITING FOR THE MEXICANS TO ROW THEM OVER THE RIVER.
- (3) ALL ABOARD FOR THE OTHER SIDE.
- (4) ALL ARRIVED SAFELY—NO CASUALTIES.

Phoenix was swept away by the Gila River. He advised them to use the Santa Fe road, which was safe. At the same time, Mr. Skovgaard received a telegram from R. B. Kleinsmid, president of the University of Arizona (Tucson, Ariz.), in which he strongly advised the musician not to go to Phoenix, but straight to Tucson, as connections could not be made between Phoenix and Tucson in one day owing to the Maricopa bridge washout.

The Phoenix house was sold out, they were informed, and so was the Tucson, and Skovgaard thought he would be involved in a law suit if he lost either of the two engagements, so he decided to fill the Phoenix engagement first and from there take chances in reaching Tucson, Bisbee, Douglas and El Paso. The party arrived safely in Phoenix, the train being only seven hours late. The next morning at 7.30 o'clock they took a little stub train for Florence, making sixty miles in six hours. This train had to back up the entire sixty miles as the conductor informed them, "We are not sure how far we can go through the water so we have the engine ready to pull us out again." They reached Florence without any accidents and as the station was on the other side of the river, they had first to drive through mud and water for two miles, standing up in a wagon and then cross the wild Gila River, being rowed across by two picturesque Mexicans standing knee deep in water and in this condition jumping in the boat by the ladies. Skovgaard states in his letter: "If you had seen the dirt in that boat, you could understand why I gladly that day would have paid a couple of dollars for a New York Herald to sit on. The stream was as wild as Niagara Falls. Reaching Florence safely, we had a seventy-one mile drive across the Arizona desert and this was accomplished also. We arrived in Tucson about seven o'clock tired and hungry. A house packed to the doors with people sitting outside the building, some on the roof and every square inch on the stage taken, awaited us. If we had not gone first to Phoenix, we would yet be in Yuma because the trains have not been

able to get through there. The Yuma bridge was washed away the day we left for Phoenix."

However, after all their hardships they gave excellent satisfaction in Tucson and Phoenix as newspaper clippings at hand indicate.

**SAN ANTONIO SYMPHONY ORCHESTRA  
GIVES THIRD IN SERIES OF CONCERTS.**

Tuesday Musical Club Lecture—Festival Oratorio Rehearsals Have Begun—Eastern Star Provides Minstrels.

San Antonio, Tex., February 4, 1916.

February 3, the San Antonio Symphony Orchestra gave the third in the series of six concerts. The soloists were Mary Aubrey, contralto, and John M. Steinfeldt, pianist. Mary Aubrey sang "My Heart at Thy Sweet Voice," from "Samson and Delilah." Her quality is true contralto, and she sang the high tones especially well. She is a girl just past twenty, and the future evidently holds much in store for her. She sang the difficult aria with ease and great warmth of tone. John M. Steinfeldt played the Beethoven C minor concerto with the touch of a master. Each note in the difficult runs stood out clear. Steinfeldt is one of the artist-composer-teachers of San Antonio. He has spent years abroad in study and has a large class of pupils here, several of which are making their mark in composition. The orchestra played the Haydn G major symphony, which was splendidly received; three excerpts from "The Damnation of Faust"; "Heart Wounds" and "The Last Spring," by Grieg and Liszt's Hungarian rhapsodie, No. 1. There was a very large audience present. In the afternoon the usual public rehearsal was held, for which there was a nominal admission.

**LOCAL MUSICIAN LECTURES ON LIFE OF HAYDN.**

Monday afternoon, preceding the symphony concert, Alois Braun, piano, harmony and theory teacher, gave a lecture on the life of Haydn and also on the Haydn G major symphony. He explained the various themes, then the Misses Lucas played the symphony in duet form on the piano. These lectures are open to the public and are given under the auspices of the Tuesday Musical Club. They aim to give a thorough understanding of classical works.

**MRS. MADISON ENTERTAINS FOR TEMPLE TEACHER.**

Clara Duggan Madison entertained at a musicale recently, with Edna McDonald, a teacher of Temple, Tex., as the honor guest. Mrs. McDonald gave several numbers. Her voice is a clear, strong, high soprano. Her interpretation was excellent. Elsa Harms, contralto; Gilbert Schramm, bass; and John M. Steinfeldt, pianist, gave a splendid program. Alois Braun was the accompanist for Elsa Harms and Gilbert Schramm. Mrs. Frederick Abbott accompanied Mrs. McDonald.

**ORATORIO REHEARSALS UNDER WAY.**

The final rehearsals of "Elijah" and "The Messiah," the oratorios which will be given by a chorus of about 200 voices and soloists at the Midwinter Music Festival, February 15, 16 and 17, are under way. H. W. B. Barnes is the director. He has not been in the city long, but has done much for the musical growth since his arrival, presenting "The Messiah" last year and numerous smaller works. The soloists for the Midwinter Festival will be Marcella Craft (soprano), Permelia Gale (contralto), Leonora Allen (soprano), Saramé Reynolds (soprano), Arthur Middleton (bass), Warren Proctor (tenor), Gustav Holmquist (bass), George Hamlin (tenor), Delle Donne (harpist), with the orchestra, and Hugo Olk (violinist), to be also with the orchestra. Five concerts will be given—three night and two matinees. The orchestra will be the St. Louis Symphony Orchestra, Max Zach, director.

**EASTERN STAR MEMBERS GIVE MINSTREL.**

January 28 and 29 the ladies of the Eastern Star gave a minstrel show, assisted by different musicians of the city. The orchestra consisted of young girls and was led by Mrs. Emmett Rountree, pianist. Mrs. F. L. Carson directed the chorus and Lena Budd Powers directed the dramatic parts. The ballad singers were Marie Lindsey, Ione White, Martha Mathieu, Lucille Morris and Mrs. Stanley Winters. The "end men" who sang the song were Mrs. D. Morrow, Ruth Francis, Mrs. W. B. Stafford and Mrs. C. B. Waters. The San Antonio Double Quartet, composed of Mesdames Bindley, Soule, Hamilton, Bradley and Simpson, and Misses Hendricks, Brown and Collins, gave two numbers, which were well received. Emmett Rountree is their director.

MRS. STANLEY WINTERS.

The MUSICAL COURIER, one of the most conservative and influential music journals published, calls attention, in its editorial columns, in its issue of January 6, to the fact that Moline is reaching a long desired position, a place on the musical map. The MUSICAL COURIER has an international reputation and circulates throughout the countries of the Old World as well as the Americas.—Moline (Ill.) Dispatch, January 16, 1916.



# Mme. Ernestine Schumann-Heink

## NEW YORK HERALD February 20, 1916

Ernestine Schumann-Heink sang Erda in last Thursday's "Siegfried" performance, the first time that she has sung in this opera house in opera for thirteen years. She is fifty-five years old, according to the biographical dictionaries, and yet she sang an Erda that for dramatic bigness of conception and for artistic greatness might serve as a model for some of the younger singers who are now appearing in the role here. Mme. Schumann-Heink recalled the halcyon days of the opera régime of the late Maurice Grau, when the casts comprised such names as Nordica, Lehmann and Jean and Edouard de Reszke. One listener at Thursday's performance remarked:

"If Schumann-Heink is a sample of the Wagner casts of days gone hence then I do not wonder that old opera-goers lament the present crop of Wagner singers."

Fully that.

who has been proclaimed the leading contralto appearing before the American public, makes a wonderful impression on the occasion of her reappearance at the Metropolitan Opera House as Erda in "Siegfried" on February 17th.

### The Daily Press Is Unanimous in Its Praise

#### NEW YORK TIMES February 18, 1916

An interesting feature was the reappearance of Mme. Schumann-Heink as Erda, after thirteen years' absence from the stage of the Metropolitan Opera House. Her absence has been a real loss to the lyric drama, especially the Wagnerian dramas. Erda could not do much to atone for it yesterday because Erda has only one short scene, that with Wotan at the beginning of the third act. But it is essential that her solemn utterance then given forth, as from an oracle, should be impressively delivered. It was most impressively delivered by Mme. Schumann-Heink. Some might have wished for more homogeneous quality between the lower tones and the middle and upper ones. But there were the rotund and the massive power, the significant declamation, the finely formulated diction and the episode was made to have its whole significance in the drama.

#### NEW YORK EVENING POST February 18, 1916

The Metropolitan Opera House can still boast of having a few great artists, and yesterday one of the greatest of those that were members of the company, Mme. Schumann-Heink, made her first appearance there in thirteen years. She sang Erda, a part in which no one has ever surpassed her, and in which she has had but one peer, Marianne Brandt. It was a joy to hear her mighty voice answer to Wotan's call and to note the majesty of her impersonation. She has not the mysterious quality that Brandt possessed in this part, but she has a splendid dignity and the solemn aloofness of one who can be awakened only by the voice of a god. Her voice was, as it always has been, full of deepest emotion, and its beauty and quality and its expression thrilled her hearers as no one has thrilled them in the part since she herself sang Erda here the last time.

#### NEW YORK PRESS February 18, 1916

And the never-to-be forgotten Erda of Mme. Schumann-Heink, whose all-too-brief visit to a theatre in which she had won so many triumphs intensified the image of treasured memories. The great contralto, justly so famous, was careful of her resources, conscious, no doubt, that she could not make as great demands on her voice and on her breath as formerly. On the word "Meineld," to mention an example, she replaced the high A flat with an F natural, thus shortening the leap down to D natural. But what a clear, noble, vibrant voice this remarkable woman has, and how she can still inspire the listener through her singing, her clear diction and her temperamental intensity of expression.

#### NEW YORK SUN February 18, 1916

It was a performance of singular interest. For one thing, Ernestine Schumann-Heink reappeared for the first time in thirteen years at the Metropolitan, and once more sang Erda as it is simple justice to say only she can. Her delivery of the portentous words of the mysterious Wala was profoundly impressive by reason of its nobility of style. Her tone, her diction and her dramatic accent were all of the splendid type to which she accustomed Wagner lovers in years past.

#### NEW YORK EVENING WORLD February 18, 1916

Then there was restored to us, for a single performance only, Ernestine Schumann-Heink's Erda, . . . a compelling and thrilling characterization.

#### NEW YORK EVENING SUN February 18, 1916

Four hours of "Siegfried" for the second time this year, and its only occurrence in a matinee "Ring" packed the Metropolitan from 1.30 to 5.30 o'clock yesterday for another of Gatti's \$20,000 double days. The public purse stood it, and so did the company, all but the prima donna, Gadski, who was ill with a cold. Three other roles engaged artists not heard in January. In fact, one of them, Schumann-Heink, had not sung opera on Broadway since 1903 and only once anywhere else in Manhattan. The great contralto as Erda has never had her equal since that "golden age" of Grau. And critics who decry any alteration of parts in cycle music drama have not reckoned, as Gatti must with that very "star" system for which these vast audiences pay.

#### NEW YORK EVENING MAIL February 18, 1916

The afternoon performance of "Siegfried," which also drew a huge audience, was made memorable by the reappearance of Mme. Schumann-Heink after an interval of about a dozen years. The great contralto sang the part of Erda, showing much of her old vocal power and beauty.

#### NEW YORK HERALD February 18, 1916

Ernestine Schumann-Heink, contralto, was the Erda. She had not sung at the Metropolitan in a dozen years, but she sang the role with great distinction and dramatic significance. Her voice, especially in the lower notes, had the sonorous quality for which it has been famous many years.

#### NEW YORK GLOBE February 18, 1916

"Siegfried" was notable for the return to the Metropolitan stage of Mrs. Schumann-Heink. . . . Mrs. Schumann-Heink had not sung a role at the Metropolitan for nearly nine years (or is it nearly eight? It is not thirteen as stated erroneously in several morning papers), though at least once since she had sung at a Sunday night concert. Yesterday we had a vivid reminder of what we have been missing, though with other opera companies she has made numerous "guest" appearances meantime. She once more delivered Erda's music with such a complete grasp of its significance and such an ability to make that significance clear (even if she did substitute an F for a high A flat) that comparison is futile. For sheer nobility and eloquence of declamation one rarely hears the like. Unfortunately this appearance is the only role for this great singer at the Metropolitan this season.

#### NEW YORK TRIBUNE February 18, 1916

A huge audience . . . was drawn yesterday afternoon to the Metropolitan. . . . Mme. Schumann-Heink was appearing in opera for the first time in thirteen years. . . . "Ring" cycles are not made by stars, yet that audience was most happy to see her. Erda is not a part to call forth raptures of applause, neither does a "Ring" audience ever applaud until the curtain, but Mme. Schumann-Heink was yet made to feel that her return was most welcome. . . . Her diction was a delight.

Management: Wolfsohn Musical Bureau, 1 West 34th St., New York.

Steinway Piano Used

## FRANK FRUTTCHEY

LECTURES ON MUSIC.

Available for Universities, Schools, Teachers' Associations, etc.  
Address, Devco-Detroit M'gt, 933 Dime Bank Bldg., Detroit, Mich.

## FRANCIS ROGERS

Also a few Pupils  
115 E. 53d St., New York  
Management  
LOUDON CHARLTON  
Carnegie HallBARITONE  
Recital, Oratorio, Concert

## MME. CARRIE BRIDEWELL

CELEBRATED CONTRALTO.

Formerly of the Metropolitan Opera Company.  
Exclusive management: G. Dexter Richardson, 501 Fifth Ave., N. Y.

## GIUSEPPE FABBRINI

DISTINGUISHED  
ITALIAN PIANIST  
Minneapolis

## J. FRED WOLLE

ORGANIST

Management: THE WOLFSOHN MUSICAL BUREAU  
1 West 34th Street, New York

## ALBERT LINDQUEST

American  
Tenor

Exclusive Management:

WOLFSOHN MUSICAL BUREAU, 1 WEST 34th St., N. Y.

## NINA MORGANA

Coloratura Soprano from La Scala in Milan  
AVAILABLE FOR CONCERTS—MUSICALES—SEASON 1916-17  
Address: 844 Seventh St., Buffalo, N. Y.

## DUFAULT

TENOR

Third Australian Tour Next Spring  
NOW IN AMERICA

Address, 339 West 23rd Street

Tel. 7731 Chelsea

## WILHELM AUGSTEIN

VOCAL TEACHER

"Mr. Wilhelm Augstein has had an unusual opportunity to learn my system of teaching voice. He has been for several years connected with my studio and has been very successful in his work. Being well equipped as a voice teacher, I feel sure he will duplicate in his new field the success he has always enjoyed."  
(Signed) FRANK KING CLARK.

Studio: Metropolitan Opera House, 1425 Broadway, New York

## HELEN STANLEY

Dramatic Soprano

WITH CHICAGO OPERA  
ASSOCIATIONAlso available for Concerts, Oratorio,  
Festivals, RecitalsManagement: London Charlton  
Carnegie Hall, New York

## MINNA KAUFMANN

— SOPRANO —

CONCERT—INSTRUCTION—RECITAL  
(Lehmann Method)

601 CARNEGIE HALL

EMMA L. TRAPPER, Representative  
105 West 40th Street, New York

## HENRIETTE WAKEFIELD

Contralto

Sole Management:  
WALTER ANDERSON  
171 West 57th Street, New York

## OTTAWA LIKES MR. AND MRS. WILLIAM WHEELER.

Tenor and Soprano Appear with Orpheus Glee Club.

William Wheeler, tenor, and Elizabeth Wheeler, soprano, appeared as soloists with the Orpheus Glee Club of Ottawa,

MR. AND MRS. WM. WHEELER AT OTTAWA, CANADA.  
Burned House of Parliament in background.

Canada, at its concert of February 8, which was given before a large and very enthusiastic audience of Canadian music lovers. Various Ottawa papers commented upon their singing thus:

The program last evening was one of rare excellence, and the audience appreciated it as such. It consisted of a series of part songs and choruses, rendered by the Glee Club of sixty well trained voices, and a splendid selection of songs, both duets and solos by Mr. and Mrs. William Wheeler, tenor and soprano, respectively, and artists of surpassing ability, from New York City.

Both Mr. and Mrs. Wheeler possess all the attributes of the artist of high attainment. Particularly in their duets they charmed the audience, and with a grace, a rare beauty of tone, warmth of expression, abandon, clarity of enunciation, and other rare qualities so apparent thoroughly pleased the music lovers of Ottawa who heard them in their series of selections. They repeatedly responded to encores, and the officers of the club must be congratulated for having secured their services.—The Citizen, Ottawa, Can., February 9, 1916.

The patriotism and admiration of all present was most stirred by the splendid rendering of Kipling's war song, "The Flag of England," by the chorus of sixty voices, led by Mrs. William Wheeler as soloist. This number, a lengthy one and presenting difficulties of rendering which made the achievement all the more remarkable, was received with an outburst of applause, such an ovation as has seldom been accorded artists in Ottawa.

The soloists, Mr. and Mrs. William Wheeler, tenor and soprano, of New York, were heartily received by the audience.

The numbers of Mr. and Mrs. William Wheeler included solos and duets, all of which were rendered in charming style. Their efforts met with hearty approval and the big audience showed its appreciation by demanding numerous encores. Mr. Wheeler was heard to best advantage, perhaps, in his singing of "Little Mary Cassidy," "Tell Me, Charming Creature" and "The Pipes o' Gordon's Men." Mrs. Wheeler sang the old favorite, "Twickenham Ferry," and an aria from "Madame Butterfly" among her numbers, both of which were beautifully rendered. In their duets Mr. and Mrs. Wheeler won hearty applause for their rendition of "A Lover and His Lass" and "Come Under My Plaidie," an old Scottish song.—Ottawa Free Press, Ottawa, Can., February 9, 1916.

While the choruses were so good that they were a whole performance, yet they were augmented by two clever artists, William and Elizabeth Wheeler, of New York fame. Mr. Wheeler possesses a mellow silver toned tenor voice, and his wife has one of the sweetest of soprano voices, with an exceptionally clear enunciation. In songs, English, Scotch, Irish, old and modern, they displayed their high abilities.

In sentimental, semi-comic and in classics, each artist gave an interpretation showing much skill and training. Among the many songs sung by Mr. Wheeler, "The Pipes o' Gordon's Men" was the favorite and most appropriate at the present time.

"Twickenham Ferry" and a "May Day," as sung by Mrs. Wheeler in an enchanting voice, compelled the audience to applaud to the echo.

In several duets their voices harmonized very sweetly, sending the audience almost into ecstasies. "Come Under My Plaidie" was excellent.—Ottawa Journal, Ottawa, Can., February 9, 1916.

### HAYDN'S "CREATION" SUNG AT NEW CASTLE.

Second United Presbyterian Church Chorus Heard—  
May Marshall Cobb Soloist.

New Castle, Pa., February 18, 1916.

Last night, Thursday evening, the chorus of the Second United Presbyterian Church presented Haydn's "Creation" at the Second United Presbyterian Church. The chorus of 100 voices, under the excellent direction of William E. Harris, did splendid work, both in interpretation and tone coloring, and certainly deserved the hearty applause accorded it. The soloists were: May Marshall Cobb, soprano; Beau-

lah Morrison, alto; Samuel Lewis, tenor, and James Rogers, bass. Particular mention should be made of the splendid singing of Mrs. Cobb. She is a singer whose voice grows more and more beautiful with repeated hearings. Mr. Lewis sang his numbers in a manner thoroughly satisfying, and he is, without doubt, an oratorio singer of whom much will be heard. Elizabeth McLean, accompanist, did excellent work at the piano, thereby adding materially to the success of the concert. F. A. WHEELER.

### WHAT BOSTON THOUGHT

#### OF LUISA VILLANI'S TOSCA.

Some Press Encomiums Regarding Her Portrayal of Puccini's Heroine.

"The performance was of a high level of general excellence," said the Boston Post. "Mme. Villani's Tosca is a very refreshing departure from the exaggeration and the sensationalism with which this part is usually treated. It might be urged, with some justice, that this Tosca is too single hearted, too chaste in her passion, for the heroine of librettist and composer. That is perhaps so, but it is not to say that Mme. Villani's impersonation lacked interest, distinction or dramatic effect. It was capable and intelligent, from the first scene to the last."

In the Boston Journal, the expressed opinion was that "Her performance was quite worthy of her high reputation. It was not known, in fact, until the company came to Boston that the part of Tosca was in her repertoire. In Italy this gifted dramatic soprano's fame rests chiefly upon her splendid performances in 'L'Amore dei Tre Re,' which have been duplicated in Boston; also in one of the Mascagni operas, 'Ysabeau,' the title role in which she created at La Scala in Milan two years ago, under the composer's direction.

"But she is eminently suited to the role of Tosca. She has both the vocal and the dramatic power requisite to give an appealing characterization of the heroine."

According to the Christian Science Monitor, "Mme. Villani's Tosca, generous and impetuous, walked with as firm a step into every pitfall laid for her as opera heroine ever yet did walk. This is the second time she has put on the tragic mask and again she proved convincingly that she knows how to wear it."

"Luigia Villani was always ready for the big moments and especially in the end of the second act, at the placing of those candles at the head of the murdered Scarpia when the orchestra emits a weird 'Phoo!' for each tiny sphere of dismal yellow light, the sinuous figure of the singer bending over the man 'at whom Rome had trembled' was a shape of terrific vengeance—as of suffering humanity, goaded just a fraction too far," is the opinion of the Globe.

"Mme. Villani," said the Traveler, "gave her own interpretation of the part of Floria Tosca and it was for the most part convincing. She was in excellent voice and caught the spirit of the role."

### WYNNE PYLE IMPRESSES WITH PIANISTIC ART.

#### Program Varied.

Wynne Pyle's piano recital in Aeolian Hall, New York, on Thursday afternoon, February 17, introduced a pianist of decided talents which have been given consistent direction, and one who has learned the routine of concert work by extensive appearances in orchestral concerts both here and abroad, although this was her first New York recital.

She is a pianist, young and personally attractive, with the requisites of keyboard art at her finger tips and a mental conception of how these should be utilized. Her touch is delightful, particularly good in the less strenuous passages, and as a result she produces an especially pure and clear tone; in the forte passages her work was forceful and clean cut. Finger dexterity, neat smooth runs, noticeably marked rhythm and pedal mechanics—all are employed by the pianist with the freedom and abandon of a more mature artist.

Miss Pyle's devotion to her playing and interpretation do not follow wholly conventional lines, although she takes no undue liberties. She plays with her whole soul and abandons herself to her work, and infuses this spirit in such a way into her work as to communicate it forcefully to her listeners.

She was splendidly received and in this reception figured many floral offerings.

Her entire program follows: "Moment Musicale" (Schubert), op. 44, No. 2; sonata op. 81a (Beethoven), Brahms' "Variations on a Theme of Paganini," Schumann's "Fantasie Stuecke," op. 12; "Des Abends," "Aufschwung," "Warum," "Grillen," "In der Nacht," "Fabel," "Traumeswirren," "Ende vom Lied," "Vallee des Cloches" (Ravel), concert etude in E flat (Schloerzer).

Miss Pyle was a pupil, in Berlin, of Alberto Jonas, now of The von Ende, New York, school faculty.



## SAN CARLO OPERA COMPANY ENJOYED AT CEDAR RAPIDS.

Completeness of Organization Ever in Evidence—Splendid Production with Strong Casts—Farrar, Werrenrath and Sassoli at Coe College—Haydn String Quartet Does Good Work—Considerable Musical Activity Recorded.

Cedar Rapids, Ia., February 15, 1916.

The San Carlo Opera Company gave three performances of grand opera at Green's Opera House on January 17 and 18. It brought its own orchestra, a chorus of thirty people, and three changes of casts, and, on the whole, the performances were commendable and adequate musically, dramatically and scenically.

"Aida" opened the series with Mary Kaestner, a dramatic soprano, with a big resonant voice, in the title role. Giuseppe Agostini, a lyric tenor, sang Radames, and scored the hit of the evening by his singing of the favorite "Celeste Aida." Carolina Zawner and Alessandro Modesti, as Amneris and Amonasro, gave serious interpretations of their roles.

The matinee bill was "Carmen," in which Stella de Mette sang the title role and vocally sustained the part. Her voice is a full, rich mezzo soprano, and she is very young. Agostini sang Don Jose; his voice is excellent, and he reaches the dramatic climaxes with wonderful power and intensity. Edvige Varrari was an appealing Micaela, and has a lovely voice that responds easily and effectively to every demand. Her singing of this small part was one of the artistic performances of the series. Modesti again appeared, singing Escamillo, and strengthened the impression, made in "Aida," that he was one of the most substantial artists in the company.

Tuesday evening the double bill, "Cavalleria Rusticana" and "Pagliacci," was given, in which the company as a whole did the best work. Mary Kaestner was Santuzza, and Anita Haase sang Mama Lucia. De Mette, as Lola, appeared to better advantage than in the afternoon performance, and Alfredo Graziani sang Turiddu. Angelo Antola, as Alfio, was the star of the performances, and as Tonio in "Pagliacci" proved himself an actor of ability and a singer much above the ordinary.

In "Pagliacci," Sophie Charlebois appeared as Nedda, Rosinni as the Harlequin, Luigi Dallemolle as Silvio. Salazar, who was to sing Canio, was ill, so Agostini sang the role with the same force and musical assurance that marked his interpretations in the other operas. He seems to be able to put any amount of vigorous work upon his voice without the least diminution of power or a sign of fatigue, and his voice at all times rang out full, resonant and musical.

The orchestra and chorus did their share of the work with satisfactory results, and Giuseppe Angelini, advertised as the "Scoreless Maestro," conducted with authority, and achieved many excellent ensemble effects.

### HAYDN STRING QUARTET PERSONNEL.

The Haydn String Quartet, composed of Norman Ballheim, first violin; Bard Joyce, second violin; John Mokrejs, viola, and J. Lynn Crawford, cello, made its recital debut at Sinclair Chapel a few weeks ago and fully sustained the reputation for artistic playing which its few appearances in single numbers on miscellaneous programs have gained for them. These four musicians have worked together several evenings each week for a year, and their conscientious practice and thoughtful study of chamber music have brought results of a high order. Their first appearance was at the October Vesper Musical at the Liberal Christian Church, since which time they have played at several of the Coe College vesper services.

Cedar Rapids is fortunate in being the home of the Haydn String Quartet.

### RALPH LEO A STUDENT IN NEW YORK.

Ralph Leo, who is a music student at the School of Musical Arts in New York, is having considerable success in the few concert appearances he has made. He is a very young man with unusual ability and a power for accomplishing things easily and this year's study in New York should do much for him. He has spent the greater part of his life in music study with his father, Prof. Earnest A. Leo, one of the most prominent voice teachers in Iowa.

### MUSICAL ACTIVITIES.

Musical activities in Cedar Rapids during the present season have taken a definite step forward, for we have had a season of grand opera, and Geraldine Farrar in concert. Cedar Rapids was the only city in the State visited by Miss Farrar. Preceding these events, the Choral Union of Coe College gave us programs by Fritz Kreisler and Irene Jonani, and in March this series will be brought to a close with two concerts, and a sonata recital by Clara and David Mannes.

The concerts arranged by Earle G. Killen for the Choral Union Series surpassed those of past seasons. Each artist chosen holds a position of authority in his particular field

of art, and the fact that they appear under the auspices of this organization is the reason for the low cost of tickets which brings the series within the reach of everyone. The aim of the Choral Union is to bring to Cedar Rapids the greatest artists at a minimum cost. The concerts, so far, have been well attended and so enthusiastically received that there remains no doubt as to the public appreciation of Mr. Killen's choice and the Choral Union's efforts.

The series opened October 18 with a program at Sinclair Chapel played by Harold Bauer.

On Saturday evening, November 13, in the City Auditorium, Fritz Kreisler, violinist, gave a recital.

The third concert of the series was given by the Choral Union with the charming coloratura soprano, Irene Jonani, as assisting soloist. The chorus sang a program of unaccompanied Russian songs, which showed more than anything before presented by this organization the good tonal balance, smooth phrase effects, and nuance control, which steady and conscientious work under the guidance of Mr. Killen can produce. Irene Jonani is an interesting singer, possessing the youth, beauty and vivacity that never fail to charm. Her voice is a velvety, sweet and pure soprano, and she sings with the assurance and control that is the result of good musical training.

### COE COLLEGE BRINGS FARRAR, WERRENATH AND SASSOLI.

On January 5, under the direction of the Conservatory of Music at Coe College, Geraldine Farrar and her concert company, Reinald Werrenrath, baritone; Ada Sassoli, harpist, and Richard Epstein, pianist, appeared at the City Auditorium. Miss Farrar sang a program that included songs from the French, German and Russian, and the "Habanera" from "Carmen," and "Un Bel Di" from "Madame Butterfly." In the airs from the operas she was undoubtedly at her best, for her dramatic force had more chance to assert itself.

Miss Sassoli and Mr. Werrenrath are artists, and gave to Cedar Rapids their best efforts and received a large share of the evening's honors. Mr. Werrenrath has advanced materially since his last appearance in this vicinity, when he appeared as soloist at the May Festival at Mt. Vernon several years ago. His voice is a melodious organ, and he sings with a careful musicianship and a fine discrimination that makes a wholesome impression. Mr. Epstein was the accompanist.

### GOUNOD'S "GALLIA" PRESENTED.

Gounod's "Gallia" was sung by the Choral Union of the First Christian Church at an afternoon concert at the church, Sunday, February 13. Pearl Park, the director, sang the solo part and a miscellaneous program preceded the cantata.

### POPULAR CONCERT OF ST. CECILIA CLUB.

February 22 the St. Cecilia Club, of Belle Plaine, will give one of its popular concerts at the Congregational Church (Belle Plaine). This is one of the oldest musical organizations in the State, having been in active work for over twenty years. The president, now in office, is Mrs. S. Wertheim, and to her remarkable ability at management is due much of the present popularity and success of the club.

### ORGAN RECITAL ENJOYED.

H. D. Jackson, organist and choir director of the English Lutheran Church, played a recital on Sunday afternoon, January 16, that was thoroughly enjoyed by the large audience, and showed far better than anything he has ever done the efficient organ playing of which he is capable. His program included the overture to "Lohengrin" (Wagner), adagio in E (Merkel), toccata and fugue in D minor (Bach), prelude, theme and variations (Guilmant), sonata in F minor (Dunham), largo from "New World" symphony (Dvorak), and a "Song Without Words" (Kinder). A male quartet sang Dudley Buck's "Lead, Kindly Light," and the familiar Gounod song, "O Divine Redeemer," arranged as a duet, was sung by Miss De Hart and Mrs. Krabbenhoft.

### GAUL'S CANTATA SUNG BY GIRLS' CHORUS.

Alfred Gaul's entertaining cantata, "Around the Winter Fire," will be sung by the Girls' Chorus of the Y. W. C. A. at the association on February 21. An interesting part of this work is the musical pastime, known in the west of England as a "Dutch Chorus," in which the soloist sings the story, the chorus sings the rhyme (nursery) and the tableaux illustrate.

### COE CHOIR'S THIRD MUSICAL.

Sunday afternoon, January 30, the third musical program was given by the Vesper Choir of Coe College, Risser Patty, director, and despite the severe snow storm was at-



## PERCY HEMUS

Now Booking

Address Secretary Hemus-Studios  
64 East 34th Street New York

tended by a large audience. The singing of the choir is showing a steady gain in chorus requisites and better music is being sung. The special soloists at the last concert were the Haydn String Quartet, and Dorothy Robinson and Ruth Ebling, two popular young singers, serious students of voice culture and music. The next concert will be given on the last Sunday of February.

### OBERLIN GRADUATE A GOOD ORGANIST.

Bess Voris, after a three months' illness, will resume her position as organist at the Liberal Christian Church on February 20. Edith Ormsby, who has been taking Miss Voris' place, has given unquestioned satisfaction in this, her first organ position. She recently graduated from Oberlin College, and has all the requisites necessary for a successful organist; with a little more actual experience she will easily take her place with the best organists in the city.

### FIFTH VESPER MUSICAL.

The Fifth Vesper Musical at the Liberal Christian Church was given February 6, and, as usual, people were unable to get into the church, the crowd was so great. The singing of the church quartet was far better than at any previous concert and showed an improvement in ensemble that resulted in a more balanced and richer tone, and smoother rhythm and phrase. Flora Hromatko Taylor, violinist, and Marvel Miller, reader, were the special soloists. Mrs. Taylor played the "Meditation," from "Thais" (Massenet), "The Swan" (Saint-Saens), "Souvenir" (Drdla), and a "Madrigal" (Simonetti). Her tone is lovely, sweet, clear and melodious, and she always plays with a seriousness and poise that bespeaks the musician. Miss Miller read "The Soul of the Violin," accompanied by violin (Mrs. Taylor), and piano (Miss Burrows), and the rich quality of her voice blended beautifully with the instruments. She is an attractive reader entirely free from all the artificialities of many elocutionists, and able to impress the spirit of the work upon her listeners in a natural and easy manner that is impelling. Mabel Paul, who played Mrs. Taylor's accompaniments, has played the piano accompaniments at all the musicals and her work in this line is a pleasure to hear. She is a graduate of the Mary Wood Chase School of Music in Chicago and is an artist in her work.

Zulina Severa has gone to New York for music study.

EDNA BARRETT JACKSON.

### RECITAL BY MARIE LOUISE WAGNER.

#### Klibansky Pupils in Demand.

Marie Louise Wagner, one of Sergei Klibansky's artist pupils, gave a recital, February 13, at the Free Arts Club. She sang groups of German, French and English songs, and showed herself perfectly at home in these languages. Her voice is beautiful, and she used it with great artistry in the difficult songs, as well as in the "Tannhäuser" aria, "Dich Theure Halle." Miss Wagner had a spontaneous success and gave several encores to her well chosen program.

Betsy Lane Shephard has been engaged as soloist for the next musicale at the home of Mrs. Charles L. Sicard. Genevieve Zielinska, Mr. Copeland and Mr. Sternhagen have been reengaged for several public school concerts. Alvin Gillett will sing "The Messiah" in Brooklyn and in Philadelphia.

Ellen Townsend has been engaged to sing compositions by Alice M. Shaw at the spring concert of the Rubinstein Club.

The next studio musicale will occur February 23, at 5.30 p. m., 212 West Fifty-ninth street.

### Eldredge-Wells Recital February 28.

Constance Beardsley-Eldredge, pianist, and John Barnes Wells, tenor, will give a joint recital Monday afternoon, February 28, at 3 o'clock, under the auspices of the National Society of Ohio Women, Mrs. Roscoe J. Raney, president, at Hotel McAlpin, New York. Mrs. Eldredge is the daughter of Miltonella Beardsley, the Brooklyn pianist and teacher, and has studied with eminent modern instructors, such as Joseffy and Josef Hofmann.

# BISPHAM

44 West 44th St., New York  
OR  
R. E. Johnston, 1451 Broadway

**ARTEMISIA BOWEN** LYRIC SOPRANO AND DRAMATIC RECITER  
For Concerts, Musicales and At Homes  
166 West 72nd Street New York  
NOW IN EUROPE. Address Hotel Diana, Milan, Italy.

**MAESTRO EMILIO A. ROXAS**  
of Milan  
COACH AND CONDUCTOR  
Studio: 206 West 71st Street, New York

**FRANKLIN RIKER**

IN AMERICA SEASON 1916-17.  
Personal Address and Studio, 131 West 71st St., New York.  
Phone, Columbus 2857.

**WITHERSPOON** BASS  
Metropolitan Opera Available for Concert and Oratorio  
Address: Management, Wolfsohn Musical Bureau  
1 West 34th Street New York

**ARTHUR NEVIN**  
PROFESSOR OF MUSIC  
University of Kansas  
Lawrence - - - Kansas

**REINALD WERRENATH**

BARYTONE

Management, THE WOLFSON MUSICAL BUREAU  
1 West 34th Street - - - New York

## Distinguished Foreign Prima Donna

now in New York, will give expert advice, and special instruction in acting and Classic posing according to school of Grand Opera, Paris, and Wagner Festspiel, Bayreuth. Only talented pupils accepted.

ADDRESS: Impresario Studio 112 Carnegie Hall, N. Y.

**FRANCES INGRAM**

CONTRALTO

Sensation of the Chicago Opera Season  
TOUR 1916-17 NOW BOOKING

Exclusive Management:  
JAMES E. DEVOE, 933 DIME BANK BLDG., DETROIT  
(Eastern Territory in Association with Catherine A. Bamman)

**THOMAS J. KELLY**

Conductor Mendelssohn Choir

VOCAL COACH

Lecture Recitals with Mrs. Kelly

Will move from 209 South 35th Avenue, Omaha, Neb.,  
to Chicago, Ill., March 1, 1916

**Gabrilowitsch**

SIXTH AMERICAN  
TOUR 1915-1916

Management: LOUDON CHARLTON

Carnegie Hall - - - New York

MASON & HAMLIN PIANO USED



**YVONNE DE TRÉVILLE**

COLORATURA SOPRANO, Grand Opera Prima Donna

Now in America Season 1916-1917 Booking

Available for Concerts, Musicales  
Recitals and Festivals

European Address: 68 rue de l'Aurore, Bruxelles, Belgium  
American Address: 62 De Hart Place, Elizabeth, N. J.  
Cable Address: Detreville-Bruxelles

## REGINA HASSLER-FOX TRIUMPHS IN CONCERT.

Contralto Heard in "One of the Most Artistic Recitals Given in Philadelphia This Winter."

A success that was unique and genuine was scored by Regina Hassler-Fox at her recent recital in Philadelphia. "A warm welcome awaited Regina Hassler-Fox," said the Philadelphia Record, "the hall being crowded. The program was one of unusual interest, embracing some of the best songs in German and French songs lore, as well as some charming English lyrics. Mme. Hassler-Fox was especially enjoyed in the German songs and in the English group, which was musically very interesting as well as admirably suited to her voice and style."

Especially enthusiastic in its praise, the Philadelphia Press stated: "It is possible to call to mind but a very few contraltos who could have so thoroughly charmed an audience as did Regina Hassler-Fox. Mme. Fox possesses a most pleasing personality, which wins the audience to her, even before they have a chance to judge of her art. When she sings, nothing more is left to be desired, for she not only possesses a voice that is finely toned in its entire register, but it is backed by that intelligence which tends to true art. It is the intellectual quality that makes the most firm impression, for she sings with all her soul and with a true insight into everything she attempts."

"Mme. Fox's program was varied, but whether it was in the French, the German or the English section, every song was given its proper worth. The dramatic numbers were rendered with a force and fire that made them convincing. The sentimental songs breathed with the proper spirit. The dainty little numbers, as, for instance, Brahms' 'Vergebliches Ständchen,' were tantalizing in the singer's interpretation. Each song was given its full import, and for that reason the audience applauded after each number, and the singer was gracious in her response. Following her series of French songs, she added still another dainty number, 'La Belle Menotte,' by Isidore Luckstone.

"A feature of the singer's work especially commendable is the clear enunciation in all the songs, the audience not missing one word. Tschaikowsky's 'Farewell, Ye Hills,' which was the most exacting of all her songs, showed the power as well as the brilliancy of her voice. Altogether, it was one of the most artistic recitals given in Philadelphia this winter."

According to the Evening Ledger, "An encouragingly large audience, which made one recall the time when recitals of merit were assured of local patronage, heard the contralto sing a variedly representative program. . . . Several factors combined to make the recital one of the most enjoyable of the individual musical affairs of the winter. The collective enthusiasm generated by the mere presence of numbers was responsible for an attitude of warm reciprocity between singer and audience. Mutually reactive, too, was the recital giver's cordial intimacy with her hearers."

"Translations were hardly needed, for so clear was Mme. Hassler-Fox's syllabic enunciation and so clarifying the cadence of the phrases as she vocalized the Italian, French, German and English text that words singly and in combination fell intelligibly upon the ear."

"But Mme. Hassler-Fox can do more than pronounce to music; she can sing in all the term connotes. She can sustain the legato line with lovely effect; she can declaim dramatically; she can italicize a point with a sharp and effective staccato; she can color her tones with romance, sentiment, pathos or just simple beauty, and she can do that most musical thing—she can recreate out of an abundant comedy spirit such humor as Brahms put in his nether Rhenish folksong, 'Vergebliches Ständchen.' Her voice is an organ of genuine contralto quality, velvety in texture, with a rich and luscious luster, and she uses it with intelligent knowledge."

Mme. Hassler-Fox opened her program with the aria, "Ah! rendimi," from Rossi's "Mitrane," and the remainder of her numbers consisted of "Am Strome" (Schubert), "Waldeggespräch" (Schumann), "Ständchen" (Franz), "Von ewiger Liebe" and "Vergebliches Ständchen" (Brahms), "Le Chemin du Ciel" (Holmes), "Psyche" (Paladilhe), "Jeunes Fillettes" (Weckerlin), "D'une Prison" (Panizza), "Adieu, Forets" from "Jeanne d'Arc" (Tschaikowsky), "Absence" and two quatrains form the "Rubaiyat of Omar Khayyam" (James H. Rogers), "Tell Me, Where Is Fancy Bred?" (Homer N. Bartlett), "Retreat (Frank La Forge), "Hame to the Hielands" (Howard C. Gilmour), and "The Awakening," by Charles Gilbert Spross.

Of her work in this program, the Philadelphia Sunday Inquirer remarked: "Mme. Hassler-Fox possesses a beautiful voice, whose volume is ample, whose range is extensive, and whose quality is singularly sympathetic, which has been exceptionally well developed, and which she employs with consummate skill and with a high order of intelligence. Every number of the interesting, varied and comprehensive program in which she was heard was de-

livered in a manner that eloquently illuminated its contents and impressively communicated its full significance. The difficult art of Lieder singing was admirably exemplified in her recital."

## Lady Duff-Gordon's Chansons Vivantes for the Benefit of the Orphans of the French Army.

To father the fatherless is engaging the best minds of France and of those who love France today. In order to do this work the Society for the Education of the Fatherless Children of France has been constituted in France under the name of Orphelinat des Armées.

On its honorary, active and administrative committees are found the greatest names of France in the social, political and intellectual world—such names as President Poincaré, M. Briand, the prime minister; M. Viviani, ex-prime minister; Henri Bergson, the philosopher of "Creative Evolution"; Jules Cambon, Charles Richet, of the Institute and the Faculty of Medicine; Alfred Croiset, Doyen de la Faculté de Lettres, and Henri Marcel, director of the National Museums.

The president of the ladies' committee is La Marquise de Ganay, and the honorary president duc Conseil National des Femmes Françaises.

The American committee under formation is as follows: Paul Bartlett, Joseph H. Choate, Fred Coudert, Seymour Cromwell, Mrs. Frederic Deland, Professor Downer, G. R. Fearing, Jr.; Mrs. J. R. Foster, James Cardinal Gibbons, Mrs. William C. Gorgas, Mrs. Charles Hamlin, Bishop Alfred Harding, Mrs. J. Borden Harriman, Hon. Myron T. Herrick, Mr. Huidekoper, Mrs. Archibald Hopkins, Hennen Jennings, Mrs. Franklin Lane, Julia Lathrop, Alex. T. Mason, Mrs. John Markoe, Mrs. Ethelbert Nevin, Judge Alton B. Parker, Walter R. Price, Mrs. Whitelaw Reid, Bishop Rhinelander, Mrs. Douglas Robinson, Mrs. Franklin Roosevelt, Hon. Elihu Root, Louise Schuyler, Rev. Hamilton Schuyler, Mrs. Tod Helmuth, Mrs. Cornelius Stevenson, F. W. Whitridge, Mrs. M. Willard.

All parties in France are working side by side to save children, and through them to save France.

The work of the central committee is carried out by local committees in every town and village. These appoint guardians for the fatherless children. They will inquire into the circumstances of the orphans in each district, and:

Will supplement the small State allowance when it is insufficient to enable mothers to keep the homes together.

Will appoint a guardian to follow each child's course at school, note its tastes and aptitudes and decide with the mother on the career best suited for it. The best possible training will then be afforded to the child whatever it is to become, from a manual laborer to a professional or an artist.

Will have the children brought up in the religion of their parents.

Thanks to these measures, the children are to be brought up under better conditions than large institutions can offer, since they will grow up with a mother's care in the little town or village where the fathers lived and where there is a tradition of valor and honesty to be upheld.

No greater work can be done for France than to give these children the chance of which their father's death has deprived them. Their plight is an emergency which must be met immediately; for neglect during one or two years of the physical, mental and moral welfare of the child cannot be repaired later. And the help to be effective must be given at once and for a period of two years.

Ten cents a day, \$36.50 a year, will give an efficiently trained child to the new France. It is surmised that there will be 300,000 of the children.

One hundred years ago France came to the assistance of the young American Republic; today the Republic of France calls to America through the voice of each of her sons, dying in the cause of freedom: "I give my life. Will you help my little ones?"

Lady Duff-Gordon has arranged the Chansons Vivantes to be given for this charity at the Plaza, February 28 and 29.

## Music League Artists' Dates.

The Music League of America has many booking dates ahead for its artists during the next few weeks. David Hochstein, violinist, has started South on an extended tour beginning at Topeka, Kan., February 23, and including among other places, Galveston, Texas, where he will be heard with the Choral Club, March 1.

Greta Torpadie, who has made a place as well as name for herself in this country, is to appear before the Pleiades and Cosmopolitan Clubs. Wynne Pyle, the latest addition to the ranks of the Music League, is to be heard in a piano recital in Boston, today, February 24, and in Chicago following this on February 29.



# REMINISCENCES OF AN \$8000 VIOLONCELLO

(From the St. Louis Post-Dispatch Sunday Magazine. Reproduced by permission.)

*In the following article, the cello, with some pardonable boasting, is supposed to tell a few of its reminiscences, explaining how this instrument, "a king among cellos," happens to find itself in a subordinate position in an orchestra thousands of miles distant, by land and sea, from its native city of Cremona.*

ALTHOUGH you may scarcely believe it, I am one of the royal cellos of the world. But as kings sometimes lose their kingdoms, so I, too, am at present somewhat in eclipse, for I am not even first, but merely second cello. . . . It was very sad, a few Sundays ago, when I appeared in a solo at one of the orchestra's popular concerts, that few persons in the audience suspected a monarch among instruments was speaking to them in imperial accents.

I was made nearly 300 years ago by Petro Guarnerius, of Cremona, in one of those three shops in the Piazza St. Domenico, where the Amati, the Stradivari and the Guarnerri, working in friendly rivalry, constructed all of the greatest stringed instruments in the world.

Despite my venerable age, I am—if I must say so myself—an extremely handsome thing to look at. I am broad of shoulder and deep of chest; my back and belly are made of the finest selected pine wood, dried and seasoned for years in the sun; and I am clothed in the royal Cremona varnish, the secret of which has been lost for two centuries—the varnish, which is a rich, glowing gold in color, so soft and warm and luxurious that it seems to be a part of the fabric of the wood, instead of being laid upon it.

And when I speak, it is in the voice of a great orator, so opulent in quality, so voluptuously eloquent and so mellifluous, that the ears of those who hear me are ravished. When the experts turn their first glance upon me, they exclaim: "Those regal lines, that golden varnish, can be the work of none other than the supreme artists of Cremona!" And when they hear me sing, they declare that only a Guarnerius could have endowed me with so rich, so ardent and so luscious a tone.

The circumstances that brought me to my present obscurity are quite romantic, and I will tell them to you. Not to be tedious, I will go back only thirty years, when, under some malign fate, I found myself in captivity in the shop of a music dealer in Chicago. Thither came one day a man of striking appearance, who, I learned, was Anton Hegner, a celebrated Danish cellist. He had been first cellist with Walter Damrosch's New York Symphony Orchestra, and was now going on a tour of the United States with Adelina Patti. I could tell from his first glance that he fell in love with me at sight; and when he drew a bow caressingly across my strings and I spoke to him in my loveliest tones, I knew he would let nothing in the world stand in the way of his possessing me.

My price was \$8,000, but Hegner did not have the money. He went away very sadly, but in a year he came back, radiant with joy. On his tour with Mme. Patti he earned \$10,000, which was a greater sum than he had ever had in his life; and of this he eagerly paid four-fifths for me.

Thus I was rescued from prison and taken back into the great world, where I belonged by right. What wonderful times were those! I shall not tell you of all my triumphs, of how great audiences acclaimed me a king among cellos. But you will pardon me if I recall one red letter day, when I appeared before Queen Victoria at Buckingham Palace, and when one of her daughters played the accompaniment for me at the piano. I might tell how the royal family praised my symmetrical lines and my beautiful varnish and went into raptures over my superb tone, but that would be boasting.

But, alas! those glorious days came to an end. My master fell ill, and the doctors said he could never play in public again. Like most musicians, he was a poor business man, and had saved little money.

In time we sank to a cheap boarding house in New York, where we had a room in the attic. When a musician ceases to appear before the public he is soon forgotten, and so it happened with Hegner. After a few years his name was no longer remembered, and he dwelt alone, poor and ill, with only myself as a companion.

How he worshipped me is shown by the fact that during ten years of hardships and privations he would not part with me, although the price I could have brought him

would have kept him in ease and comfort the rest of his life. Sometimes, though not very often, he played on me, but always I could tell from his eyes that more sacred to him than anything in the world was the adoration with which I inspired him, as I have inspired all musicians who have ever made my acquaintance.

But the time came when he was convinced he would not live a great while longer, and he began to consider solicitously what my future would be. He feared that I, one of the princely line of cellos, might fall into unworthy hands. So—and I knew it nearly broke his heart—he decided that I must be sold.

The first person to whom he offered me was a young cellist in New York, who got permission to take me on a visit to his home. There he invited in to see me a young man to whom I took a liking at once, and who stared at me in rapture. His name was Paolo M. Gruppe, and I soon discovered that, although he was only twenty-four years old, he was already a distinguished cello player.

He was the son of Charles P. Gruppe, a celebrated landscape painter, who bestowed on his son the middle name of "Mesdag," in honor of his close friend, Hendrik Mesdag, one of the greatest of marine painters. At the age of thirteen Paolo Gruppe was graduated from the cello department of the Royal Conservatory of Music at The Hague, and he afterwards studied with Malkin, the Russian virtuoso, and with Pablo Casals. . . .

Gruppe had appeared as soloist with the London, New York, Chicago, Quebec, St. Lou's,

the world. It belonged, he said, to a forgotten old artist living in poverty on the top floor of a boarding house. Filled with wild hope, he rushed to the place, ran up the stairs to Hegner's room, and there found the instrument of his dreams for months.

Hegner told him that he could have me for \$8,000 cash, no more, no less, and he let the young man take me to his father's home. There I overheard the family in a heated debate as to whether so youthful an artist should undertake so heavy an obligation as that of buying me. It seemed that Gruppe had a part of the price, but that he would have to borrow the rest and place the next several years of his life in pawn in order to repay the money.

But the youth's ardor overbore all objections, and it was decided that he should buy me. I was very glad, for he was an excellent cellist and I was touched by his eagerness to make sacrifices in order to obtain me.

He got the money and took it to Heg-



THE \$8,000  
GUARNERIUS  
WHOSE STRANGE  
HISTORY  
IS TOLD ON  
THIS PAGE.

PAOLO M. GRUPPE.

Munich and other symphony orchestras, and in 1912 toured the British Isles as solo cellist with Anna Pavlova's troupe of dancers.

When young Gruppe learned I was for sale, he was almost beside himself, and I've often heard him say he couldn't sleep that night for thinking of me. But his friend wanted to buy me himself and refused to tell who my owner was. Gruppe implored him, until he finally said: "If, after a year, I have been unable to get the money to buy the cello, I will tell you to whom it belongs."

My present master has frequently related how, for months, he haunted the music shops in New York, questioning dealers and musicians as to whether they knew anything of a wonderful cello in New York—a very monarch among instruments, he said, with genuine Cremona varnish of glowing gold and a tone which could only belong to a Guarnerius. None of them knew; for few were aware that Hegner, the once famous cellist, was then living in a garret in the city.

A year passed, and Gruppe hastened to his friend to get the solution of the mystery. But the friend, who had been unable to get the money to buy me, still had hopes, and broke his word, refusing to tell who my owner was.

Then, by a stroke of good fortune, Gruppe came upon the clue which he had sought in vain for a year. Another friend mentioned to him the fact that he had just had the honor of playing on one of the most splendid cellos in

ner. I know there were tears in my old master's

eyes when he said good-by to me. I was placed in my case, but I was aware that he followed me down the first flight of stairs, and then the second, and then into the street, where he stood watching until I was borne out of his sight. Poor fellow! I learn that he died a few weeks ago.

A few days after the sale—this was last October—my new master received from the St. Louis Symphony Orchestra an offer of a position as second cellist. It seemed providential, he said, because the place would afford him a steady income upon which he could count for the payments on his loan, whereas concertizing, under present conditions, would be more uncertain.

So that is why I, though born to the purple among stringed instruments, am doing duty as a private in the rank and file of an orchestra.

For the present, my owner guards me like the apple of his eye. He has a fine traveling case, with a hammock arrangement inside of his own contrivance, in which he might stow me when we travel. But he never submits me to this indignity, and uses the case for his other cello, a mere upstart only 200 years old, which was made in the Tyrol and does not belong to the Cremona aristocracy.

(Continued on page 56.)

**HARRIET FOSTER** Mezzo Contralto  
Management: ERNEST BRIGGS, Steinway Hall, Chicago.  
Private Address, 235 W. 102d Street, New York.

**MARGARET HARRISON** SOPRANO  
15 EAST 10TH STREET, NEW YORK Tel. Stuyvesant 2927

**RIO** SOPRANO  
(Covent Garden)  
Management: Haensel & Jones, Aeolian Hall, N. Y.

**Vernon d'Arnalle** Baritone  
Management: The Little Lawlor Allied Arts, 131 E. 66th St., N. Y.  
Phone, Plaza 5361 Paris Office: 8 Rue Benjamin Godard

**Alexander BLOCH** CONCERT VIOLINIST  
Management, Foster & David, 500 Fifth Avenue - New York

**MARIE ELLERBROOK** Contralto  
CONCERT and RECITAL  
175 Broad Ave., Leonia, N. J.

**KRUEGER** DRAMATIC SOPRANO  
CONCERT ORATORIO RECITAL  
Management of MISS ANNIE FRIEDBERG  
1425 Broadway 11 11 11 New York

**SPOONER** TENOR  
Management:  
F. O. RENARD,  
216 W. 70th St., N. Y.

**ARTHUR LAWRASON**  
Teacher of Singing  
328 West 57th Street New York Telephone 8945 Columbus

SEASON 1916-17  
**ROSINA VAN DYK** SOPRANO  
of the Metropolitan Opera Company  
Available for Concerts, Recitals and Oratorio  
Management: Annie Friedberg, 1425 Broadway, N.Y.

**ALICE VERLET**  
Grand Opera, Paris  
"There was gold of the purest in Miss Verlet's voice."—London Daily Express.  
Address: GEORGE EDWARD, Secretary  
637 Madison Ave., New York Phone 8809 Plaza

SEASON 1916-1917  
**LEO ORNSTEIN**  
The Ultra Modern Composer-Pianist  
For Terms and Dates, Address:  
Concert Direction M. H. HANSON, 437 Fifth Avenue, New York.

**CECIL FANNING** Baritone  
**H. B. TURPIN** Accompanist  
Having returned from a year of concert giving in Germany, Italy and England, are  
NOW AVAILABLE FOR RECITALS IN AMERICA  
Address: H. B. TURPIN, Dayton, Ohio

**ARTHUR ALEXANDER**  
Tenor  
TEACHER OF VOICE  
"Mr. Alexander's beautiful voice has gained greatly in colour as well as in strength, and this combined with amazing breath control and a high sense of phrasing makes him a most interesting singer."—London Daily Telegraph, Nov. 23, 1908.  
307 WEST 79th STREET, NEW YORK

**MARIA BARRIENTOS AND HUGH ALLAN, SOLOISTS,  
AT SECOND PRIVATE CONCERT OF MOZART SOCIETY.**

Large and Brilliant Assemblage Applaud Entire Attractive Program.

When Maria Barrientos made her first appearance on any concert stage (according to the program), it was the privilege and pleasure of a large and brilliant assemblage of New York Mozart Society members and their guests to be the auditors. Mme. Barrientos is the most recent acquisition at the Metropolitan Opera House and is a Spanish coloratura soprano of distinctly individual voice and style. Her first concert appearance in New York must have been exceedingly gratifying to the singer, as the warmth of her welcome was unusually marked. A Mozart "Rondeau," which adapted itself beautifully to her Mozartian voice, introduced the singer. A vocal setting of Schumann's piano piece, "Abendlied"; Schubert's "Wohin," sung in Italian, and the Saint-Saëns "Pourquoi rester seulette" made up a second group of offerings, and the "Rigoletto" (Verdi) "Caro Nome" succeeded in completely captivating the entire audience. Her delicately exquisite, birdlike organ is one of rare beauty, and with all this, hers is an art, and personality sufficiently ample to provide a substantial background.

Of course the audience did not let Mme. Barrientos go without giving encores.

Hugh Allan, baritone, was the other soloist and was likewise heartily applauded and obliged to add extra numbers. His first number was the Gounod aria "Die Possente" from "Faust"; his second appearance brought forth the baritone in the following numbers: Neapolitan song, "Manno Mia" (Nutille), "Till I Wake" (Clyde van Nys Fogel), "Ordozova l'Aprile" (Parelli).

Part one of the program was opened by an orchestral

number, an overture from Elgar's "Pomp and Circumstance." The Mozart Society choral, Walter Henry Hall, conductor, was heard first in the Brahms "Greetings" and "Love Will Find a Way," and in conclusion of part one, in Elgar's "The Snow." The choral opened part two also of the program with German's "Beauteous Morn," which was followed by an "Indian Cradle Song" (Matthews), and concluded the same with Gilchrist's "The Bells." Uniformity of good delivery and balance of tone, commendable diction as usual characterized the work of the choral society.

Following the more formal program the grand ballroom of the Hotel Astor, New York, the place of the event, was a scene of attractive gaiety until the wee sma' hours, when many members remained and participated in the dancing, the music of which was furnished by the Veteran Corps of Artillery Band, Lieutenant Henry Liff, bandmaster.

On entering the ballroom on this evening, Tuesday, February 15, a large red heart pierced with a golden arrow in electric design over the platform caught the eye immediately. This was in accordance with the eve of St. Valentine being so near.

During the intermission Mrs. Noble McConnell, the president of the society, received a long line of guests in box 2.

The second private concert of The New York Mozart Society can be put down on record as one of the most successful—"stunning" one member was heard to say—in its history.

**A Klamroth Artist Pupil's Success.**

Numerous pupils of Wilfried Klamroth are attracting attention through their beautiful singing and frequent appearances in important concerts of the entire United States. One of the most successful of these is Margaret Abbott, contralto, who comes from Maine. This singer has a real contralto voice, wonderful for its exquisite beauty of tone power. Besides this, her stage presence is remarkable in its graciousness and ease. She has appeared as soloist of the Christian Science Church, Aeolian Hall, New York, at the Maine Festival, in various concerts in and near New York, and also most recently with the Indianapolis Symphony Orchestra.

Two notices relating her success with the orchestra are as follows:

**CORDIAL RECEPTION GIVEN CONTRALTO AND ORCHESTRA.**

The Indianapolis Orchestra, in the fourth concert of the season at the Murat Theatre yesterday afternoon, was heard in a program which, for the most part, took a middle course between very severe and very popular music and which, partly for that reason and partly because of Margaret Abbott's beautiful contralto voice, was received with great warmth by a large audience.

The program was changed slightly from its printed form to include a group of songs in English, French and German in which Miss Abbott did some of her most effective work. Her voice is rich and clear, her technique good and her style free from affectation. All this was perfectly evident in her first number, the aria "Ah Rendimi," from "Mitrane," by Francesco Rossi, in which she was accompanied by the orchestra. This she rendered dramatically and easily. Three times the audience recalled her, but she responded with only a bow and a smile and, finally, a slight shake of the head. Her three shorter numbers were all good and well chosen for the display of her versatility, but the happiest of these was the Brahms song, all too short, which she sang with a spontaneity and vigor particularly well suited to her. For these she was accompanied by Mrs. Kenneth Rose, who plays with sympathy and charm, but who, on this occasion, toned down the accompaniment too much for the first two numbers. In the Brahms number, though, she brought the piano part out most satisfactorily, as she did again for the first encore, "Down in the Desert." A second encore was then given on the audience's great invitation, and Miss Abbott closed her part of the afternoon's entertainment with the always beautiful "Drink to Me Only with Thine Eyes."—The Indianapolis News, Monday, January 10, 1916.

**SOLOIST CHARMS BIG AUDIENCE AT FOURTH CONCERT.**

MARGARET ABBOTT, CONTRALTO, MAKES FINE IMPRESSION IN APPEARANCE AT MURAT WITH INDIANAPOLIS ORCHESTRA.

The soloist, Margaret Abbott, contralto, of New York, was given a most gratifying reception after her first number and again after a group of short, light numbers.

Miss Abbott has a rich voice, full of warmth and beauty, an easy stage presence and the ability to inject considerable color into her work. Her voice possesses a wide range, the tones losing none of their roundness in the lower and ringing out clear and full in the higher register. Her first number was the aria "Ah Rendimi," from "Mitrane" (Rossi), with orchestral accompaniment, which she gave with a pleasing personal interpretation coupled with technical skill. Her group of songs, which by mistake was omitted from the program, consisted of "I've Been Roaming" (Horn), "L'Heure d'Or" (Holmes) and "Der Schmied" (Brahms). "I've Been Roaming" was sung with delightful gaiety, followed by the sympathetic, delicate "L'Heure d'Or." The third selection was given by request and was sung in spirited, ringing manner. Not content with these numbers, the audience demanded more, and Miss Abbott sang the

beautiful and inspiring "Dawn in the Desert" (Ross) and finally the familiar ballad, "Drink to Me Only with Thine Eyes."—The Indianapolis Star, Monday, January 10, 1916.

**Press of Five States Lauds Grace Kerns.**

From five States of the Union are gleaned the appended criticisms regarding the singing of Grace Kerns. This talented soprano possesses a voice of delightful quality, and to this voice and her charming personality, the appended critiques pay tribute:

Grace Kerns is a lyric soprano of exquisite art. Her voice is beautiful, of perfect pitch and caressing modulations. Her singing of the lovely aria in "Louise" of Charpentier's "Les Premiers Jours d'Amour," was one of the most enjoyable moments of the concert. Miss Kerns' method is a perfect one, and to hear her sing is a valuable lesson in phrasing and diction.—The American, New Orleans.

Miss Kerns, who sang that famous aria from "Louise," "Depuis le jour," must have reached the inmost recesses of the hearts of her audience, so prolonged and persistent was the applause that greeted her. Her voice is one of superlative beauty. Vocally, the aria was exquisitely done. Miss Kerns returned to sing a familiar Scotch ballad, and even then the audience was exceedingly loath to let her disappear behind the scenes.—The Daily Oklahoman.

Miss Kerns, a petite brunette of admirable presence, is a soprano of exceptional merit. Her tone production is notable for its ease and freshness, and in her rendition of Mozart's aria, "Ti Re Pastore," the birdlike upper register was enunciated with a velvety sweetness and purity which charmed the most exacting among her auditors. Her runs and trills were also finished in style. The encore was likewise cordially received, and it is safe to say that Miss Kerns' New Orleans debut was a well rounded success.—The Item, New Orleans.

Grace Kerns, soprano, made a decided hit at the concert last night. She was encored repeatedly and sang several selections in response. In volume and intonation her work is regarded by critics as being among the best.—The Eagle, Wichita, Kan.

The first to sing was Grace Kerns, a little mite of soprano girlhood with a fresh, pure and high voice of very pretty quality. She sang a difficult Mozart number first, which brought forth so much applause that the artist returned and was far more successful still in the more human "Je suis heureuse," from "Louise."—The Picayune, New Orleans.

Grace Kerns, whose soprano voice is of delightful floating quality, and her art most adequate, contrasted with an equal beauty in both interpretations an aria by Mozart with one by the present day composer, Charpentier.—The Constitution, Atlanta, Ga.

The soprano was Grace Kerns, who used a simple style and won her audience by the sweetness and purity of her voice.—Nebraska State Journal.

**Wynne Pyle Being Booked for Recitals.**

Following her American debut at Aeolian Hall on February 17, Wynne Pyle, the young Texan pianist who has just returned from Germany after achieving a musical triumph on the continent, will be heard in a number of piano recitals throughout the country. Maximilian Elser, Jr., of the Booking and Promoting Corporation, under whose management Miss Pyle is appearing in this country, has already concluded recital dates for Steinert Hall, Boston, on February 24, and the Central Music Hall, Chicago, on February 29.



MARIA BARRIENTOS.  
Photo by Mishkin, New York.



MRS. NOBLE McCONNELL.  
Photo by Davis & Sanford.



HUGH ALLAN.  
Photo copyright by Aimé Dupont, New York.

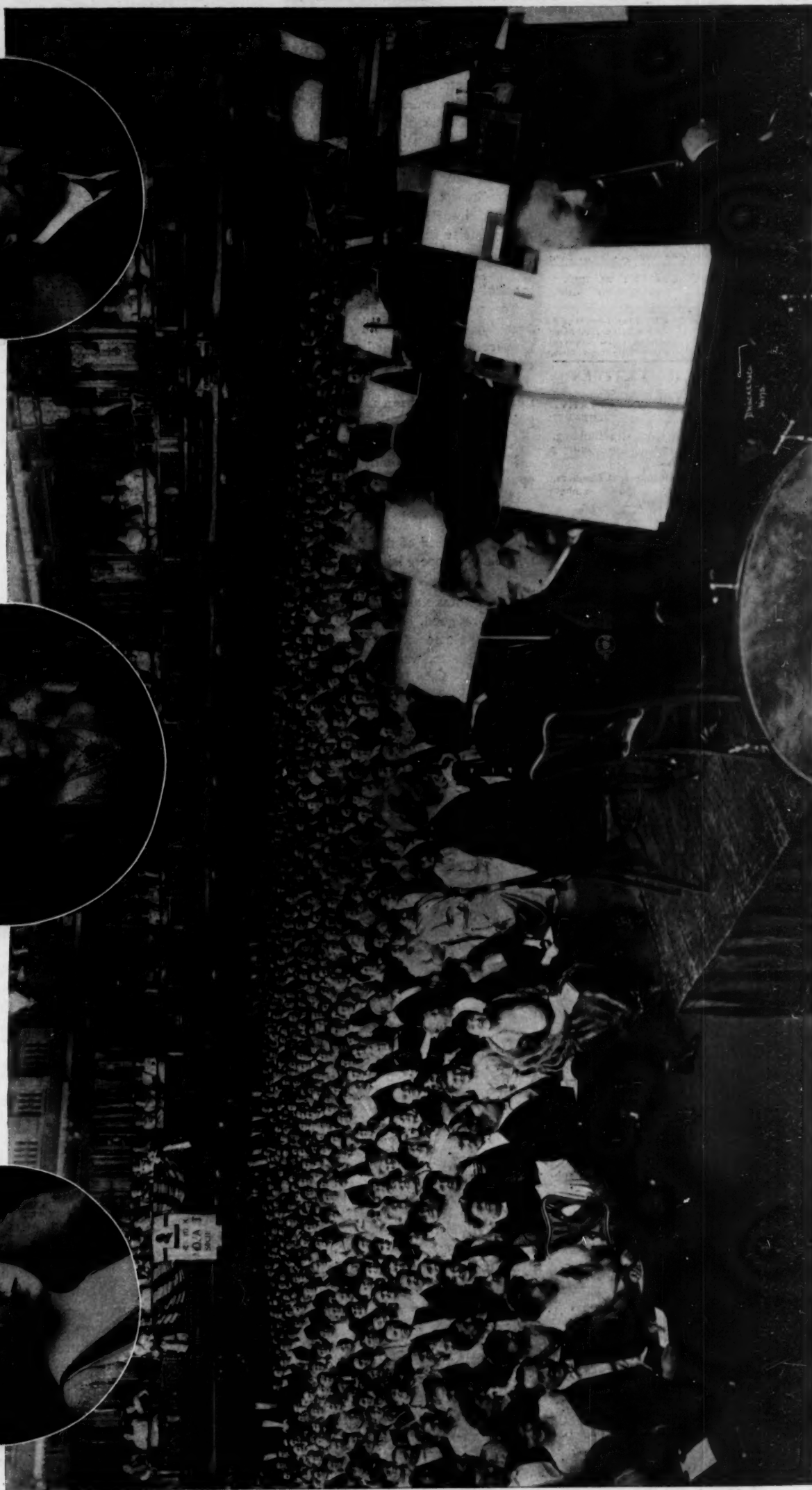


Photo by Drucker & Co., New York.

**NEW YORK MOZART SOCIETY'S (Mrs. Noble McConnell, President) SECOND PRIVATE CONCERT OF THE 1915-16 SEASON IN THE GRAND BALL ROOM OF THE HOTEL ASTOR, FEBRUARY 15, 1916.**

(See story on opposite page.)

FOUNDED JANUARY, 1880

OLDEST, LARGEST AND BEST MUSICAL PAPER  
IN THE WORLDPUBLISHED EVERY THURSDAY BY THE  
**MUSICAL COURIER COMPANY**  
(Incorporated under the laws of the State of New York)

ERNEST F. EILERT, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York

Telephone to all Departments: 4292, 4293, 4294, 7357 Murray Hill  
Cable address: *Popular*, New York

NEW YORK, THURSDAY, FEBRUARY 24, 1916.

No. 1874

LEONARD LIEBLING  
H. O. OSGOOD  
H. I. BENNETT  
ALVIN L. SCHMOEGEREDITOR-IN-CHIEF  
ASSOCIATE EDITOR  
MANAGING EDITOR  
BUSINESS MANAGER

## OFFICES AND REPRESENTATIVES

RENE DEVRIES GENERAL REPRESENTATIVE  
J. ALBERT RIKER EASTERN TRAVELING REPRESENTATIVE

## CHICAGO HEADQUARTERS—

RENE DEVRIES in charge, 615 to 625 Orchestra Building,  
Chicago. Telephone Harrison 6110.

## BOSTON AND NEW ENGLAND—

V. H. STRICKLAND in charge, 31 Symphony Chambers,  
Boston. Telephone Back Bay 5554.

## PACIFIC COAST REPRESENTATIVE—

FRANK PATTERSON,  
300 Arroyo Drive, Pasadena, Cal.

## UNITED STATES AND CANADA

ARMADEPHIA, ARK.—A. Hosken Street, Ouachita College.  
BALTIMORE, MD.—Mrs. Henry Franklin, 114 Hawthorne Ave., Roland  
Park.BLACKWELL, OKLA.—Mrs. Vessie Beauchamp West, 805 W. Black-  
well Avenue.

BUFFALO, N. Y.—Dr. Edward Durney, 208 Baynes Street.

CHARLOTTE, N. C.—John George Harris, 323 North Tryon Street.

CINCINNATI, OHIO—Louis G. Sturm, 2598 Park Avenue.

CLEVELAND, OHIO—Mrs. Dolores Heady-Maxwell, 10112 Hampden  
Avenue.

COLUMBUS, OHIO—Emily Church Beahan, 1290 Bryden Road.

DALLAS, TEXAS—Rose Tobias, 1826 Canton Street.

DAYTON, OHIO—W. L. Blumenschein, 400 Arcade.

DENVER, COLO.—Agnes Clark Glaister, West Court Hotel.

DES MOINES, IA.—Gustav Schoettle, 4107 Kingman Blvd.

DETROIT, MICH.—Jennie M. Stoddard, 84 Valpey Bldg.

DULUTH, MINN.—Gustav Hansen, 406 East Superior Street.

EL PASO, TEXAS—T. E. Shelton.

ERIE, PA.—William R. Bushnell, Westville, Pa.

FORT WORTH, TEXAS—Mrs. J. F. Igona, 1411 Hemphill Street.

HARTFORD, CONN.—H. D. Prentiss, 650 Main Street.

HOUSTON, TEXAS—Emmett Lennon, 2706 Helena Street.

INDIANAPOLIS, IND.—H. H. Thomas, 511 Indiana Fythian Bldg.

KANSAS CITY—Genevieve Lichtenwalter, 600 Studio Bldg.

LA FAYETTE, IND.—Lena M. Baer, LaFayette Cons. of Music.

LAWRENCE, KANS.—Dean Harold L. Butler, University of Kansas.

LINCOLN, NEB.—Mrs. E. B. Luce, 355 East Midway.

LINDSBORO AND BALINA, KANS.—E. A. Hascenecr.

LOS ANGELES—Mrs. Jane Catherine Wood, 439 Blanchard Bldg.

LOUISVILLE, KY.—Katherine Whipple-Dobbs, 425 Fourth Avenue.

LYNCHBURG, VA.—William T. Barber, c/o Daily Advance.

MEMPHIS, TENN.—Mrs. A. Denny, DuBose, Apt. 22, 700 Adams St.

MILWAUKEE, WIS.—Mrs. F. W. Carberry, 779 Farwell Ave.

MINNEAPOLIS, MINN.—Ruth Anderson, 49 S. Eighth Street.

NEWARK, N. J.—T. W. Allen, 671 Broad Street.

NEW ORLEANS—Harry B. Leeb, Box 70.

OKLAHOMA CITY, OKLA.—Alfred Price Quinn, Terminal Arcade.

OMAHA—Jean P. Duffield, Balridge Bldg., 1820 Francis Street.

PHILADELPHIA, PA.—Harold Parry Quicksall, 6508 Upland Street,  
West Phila.

PITTSBURGH, PA.—Hollis Edlaan Davenny, 5013 Friendship Ave., N.E.

PORTLAND, ORE.—John R. Gattman, 445 Sherlock Bldg.

PROVIDENCE, R. I.—Mrs. Antoinette Hall-Waycock, 7 Congdon St.  
Tel. Angell 3528 W.

ROCHESTER, N. Y.—Elizabeth Casterton, Board of Education.

ST. JOHN, N. B., CANADA—Annie L. Lugin, 123 Duke Street.

ST. LOUIS, MO.—May Birdie Dittler, 4618a W. Bell Avenue.

ST. PAUL, MINN.—Frances C. Boardman, c/o St. Paul Daily News.

SALT LAKE CITY, UTAH—Fred C. Graham, 314 McIntyre Bldg.

SAN ANTONIO, TEX.—Mrs. Stanley Winters, 530 W. Woodlawn Ave.

SAN DIEGO, CAL.—Tyndall Gray, 1236 Fifth Street.

SAN FRANCISCO, CAL.—David H. Walder, 228 Balboa Bldg.

SEACABUR, N. Y.—S. B. Everts, 2725 Midland Avenue.

TORONTO, CANADA—May Cleland Hamilton, 35 Huntley Street.

WASHINGTON, D. C.—Dick Root, 1027 Sixteenth Street.

WELLINGTON, NEW ZEALAND—Marcus Plimmer, Dominion Office.

WICHITA, KANS.—Halph Brockaw.

WILMINGTON, DEL.—Sam M. Rachlin, c/o Every Evening.

WINNIPEG, CANADA—Mrs. W. Hely Hutchinson, P. O. Box 2008.

WORCESTER, MASS.—Minnie E. Ellis, Evening Gazette.

## EUROPEAN

BERLIN, W.—ARTHUR M. ABELL, Jenaer St. 21. Cable address:  
Abell, Wilmerdorf, Berlin.DRESDEN—MRS. E. POTTER-FRISSELL, Kirschweiss 1, Lautzitz,  
Neustadt.

LIVERPOOL—WM. J. BOWDEN, 22 Fern Grove, Sefton Park.

LONDON—ROBIN H. LEGGE, 33 Oakley St., Chelsea, S. W. Tele-  
phone, 2538 Western.

MOSCOW, RUSSIA—ELLEN VON TIDEBÖHL, Arbato, Denezhny 22.

PARIS—H. O. OSGOOD, 43 Boulevard Beaumarchais. Address for pres-  
ent, New York Office.

ROME, ITALY—MRS. DOLLY PATTISON, 9 Piazza di Spagna.

STOCKHOLM, SWEDEN—LOUISE UPLING, Roslagsgatan 19.

For the names and addresses of correspondents and representatives  
not in this list, apply to main office.

## SUBSCRIPTIONS: (In Advance)

Domestic, Five Dollars. Canadian, Six Dollars.  
Foreign, Six Dollars and Twenty-five Cents.  
Single Copies, Fifteen Cents at newsstands.  
Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands  
in the United States and in the leading music houses, hotels and  
bistros in Belgium, England, France, Germany, Holland, Italy,  
Switzerland and Egypt.American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.  
New England News Company, Eastern Distributing Agents.THE MUSICAL COURIER EXTRA  
Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

## LOUIS BLUMENBERG.

Louis Blumenberg died suddenly in New York  
City, Tuesday afternoon, February 22, 1916, after  
a brief illness.Louis Blumenberg, who was the brother of  
the late Marc A. Blumenberg, was a well known  
figure in the musical world, and had won dis-  
tinction as a cellist before he became connected  
with the Musical Courier institution, of which he  
was a director. He appeared in the leading cities  
of the United States and also had achieved success  
as a musician in Europe. For a number of years,  
Mr. Blumenberg has not appeared in concert  
publicly, but he has taken a great interest in the  
musical events of both America and Europe.For several years past, Mr. Blumenberg has  
been identified with the affairs of the Musical  
Courier and maintained a close touch with the  
events of the musical world.The arrangements for Mr. Blumenberg's  
funeral have not been announced at this hour of  
going to press.Max Reger has recently finished a new work, his  
opus 135a, thirty short choral preludes for organ.Claque! claque! What an unpleasant word! Are  
we really in need of this detestable foreign institu-  
tion, either in opera house or concert hall?The business staff of the Chicago Opera Associa-  
tion has resigned. Bernhard Ulrich, business man-  
ager of the association and manager of the Audi-  
torium Theatre, was the first one to hand in his  
resignation. Guy Hardy, assisting business man-  
ager, and Richard Pick, advertising manager, also  
have resigned. The resignations have been ac-  
cepted and General Manager Cleofonte Campanini  
remains in supreme command for another year."Der Widerspänstigen Zähmung" "The Taming  
of the Shrew"), the opera by Herman Goetz which  
is soon to be performed at the Metropolitan Opera  
House, has not been seen in America since 1885-86,  
when it was performed five times by the American  
Opera Company, Theodore Thomas, conductor. It  
first saw the light at Mannheim, Germany, in Oc-  
tober, 1874, and the Carl Rosa Company gave the  
first performance in English at London, January,  
1880. It is very seldom presented nowadays, even  
in Germany.In order that he may devote his entire time to his  
concert work for the season 1916-17, Rudolph Ganz  
has resigned from the faculty of the New York In-  
stitute of Musical Art, his resignation to take effect  
at the end of the present school year in June. Mr.  
Ganz will not conduct his usual summer class this  
year, but will devote his entire time to preparing  
his program for his concert tour. Three New York  
recitals will be given before Christmas, the programs  
of which will contain some compositions which have  
never been heard here. The Ganz tour will be under  
the management of Charles L. Wagner.This evening, Thursday, and tomorrow, Friday  
afternoon, Ernest Schelling will be the soloist with  
the New York Philharmonic Society, Josef Stransky,  
conductor. The pianist will play César Franck's  
"Symphonie Variations" and Paderewski's "Polish  
Fantasy." The chief orchestral offering will be  
Gustav Mahler's fourth symphony, with May Peter-  
son in the soprano solo, which the last movement  
requires. The two other orchestral numbers are  
Mendelssohn's overture, "Ruy Blas," and Richard  
Strauss' "Till Eulenspiegel's Merry Pranks." Saturday  
afternoon, February 26, the second and  
last Young People's Concert of the season by the  
Philharmonic Society will be given in Aeolian Hall.The special feature of the program will be the play-  
ing of Percy Grainger, who will give two groups of  
piano solos, fitted to the taste of youth, and Grieg's  
concerto in B minor with orchestra. The orchestra  
will present Dukas' scherzo, "The Sorcerer's Ap-  
prentice."Felix Weingartner has completed a new cycle of  
Lieder entitled "Daheim" (at home), which was  
given its first public rendition at Berlin on January  
25. The songs were sung by Heinrich Hensel, the  
tenor.A report of the \$98,000 deficit of the Chicago  
Opera Association in a season of only ten weeks—  
an average of nearly \$10,000 a week—serves only  
once more to illustrate the fact that nowhere in any  
land has grand opera on a large scale ever been car-  
ried on successfully without a substantial guarantee  
or subsidy.It is announced that Anna Pavlova and her man-  
ager, Max Rabinoff, have perfected arrangements  
for the continuation of the Pavlova-Rabinoff Bos-  
ton Grand Opera Company through another season.  
The opera company and the ballet will visit some  
forty-two cities in the 1916-17 season. New York,  
Boston, Philadelphia and Chicago will have several  
weeks each; Cincinnati, Cleveland, Pittsburgh,  
Montreal and Toronto a week apiece; and many  
other cities from three days to one week engage-  
ments. Fine as was the artistic work of this com-  
pany the present season, it is no secret that the  
financial results previous to the Christmas vacation  
were not satisfactory, but since the New Year the  
company has returned a regular and steady profit.  
Practically every city that has been visited has de-  
manded a reengagement for next season, a convinc-  
ing proof of the excellence of the company and a  
most encouraging sign of the real appreciation for  
good music, especially good operatic music, which  
exists in this country.Victor C. Winton, the enterprising young man-  
ager who so thoroughly established himself in the  
music field this last season, has formed a partner-  
ship for the enlargement of his business with John  
H. Livingston, Jr. The agency will hereafter be  
known as Winton & Livingston, and will maintain  
its headquarters in the same offices in Aeolian Hall,  
New York, that have heretofore been occupied by  
Mr. Winton. John H. Livingston, Jr., is one of the  
best known advertising men in New York City.  
He is the proprietor of the Fifth Avenue Bus ad-  
vertising, as well as being prominently connected  
with the advertising in the magazine, Town and  
Country. The combination of Winton & Living-  
ston should be admirably fitted for the promotion of  
the interests of those artists, who are to be under  
their management. Negotiations with the various  
artists who will go to make up their list for the  
1916-17 season soon will be completed, and it is  
learned that the list will contain some prominent  
names.

## CALIFORNIA MUSICAL ACTIVITY.

(By Telegram.)

Los Angeles, Cal., February 21, 1916.

I have heard San Francisco and Los Angeles  
Symphony Orchestras. Both organizations doing  
wonderful work for the advancement of music in  
California. Recent big successes have been  
achieved on Pacific Coast by Gabrilowitsch,  
Melba, Alice Nielsen, Destinn and Maude Fay.  
It has just been decided to hold next California  
Music Teachers' Association convention at San  
Diego in July. Big project, sponsored by L. E.  
Behymer, for \$750,000 Fine Arts Building is near-  
ing practical organization.

(Signed) LEONARD LIEBLING.



# VARIATIONS

Chiefly on Western Musical Themes.

By the Editor-in-Chief.

## Thumbnail Notes.

We were so engrossed in Rupert Hughes' new novel, "Clipped Wings," that we did not look out of the window of the Twentieth Century flier until we reached Utica, five hours from New York. Then we glanced landscapewards directly at a sign reading "La Tosca Knitting Co." (The land is growing musical.) Back to our book we went promptly and finished it before we reached Syracuse. "Clipped Wings" is a remarkably arresting story of stage life, written with all of Rupert's customary literary finish and strong fictional gifts. The fascinating actress, Sheila Kemble, furnishes an example to women who waver between professional and married life. The book tells what she does, so we needn't. At one point in the narrative she hesitates about marrying a matinee idol. Her decision is made on the basis that "she thought it far better for a man to keep his fascination in his wife's name." Recently we met Rupert Hughes and recalled with him that years ago he and ourself had hit on the same plot for a novel of student life in Europe. Very generously the famed author offered to forego his own version and let us publish ours. We are still at one of the chapters in the middle movement of the work. We have reached the point where the heroine, a pianist, has been asked to finger for a pupil the Strauss-Godowsky "Kuenstlerleben" paraphrase. We left Winifred Heath at her task several years ago, and when we looked over her pages recently we noticed that the poor girl was grown gray as to hair. We heard her murmur reproachfully, "I'm not a centipede."

At Buffalo we were engrossed in an old book by H. G. Wells, called "Marriage." We had not read it previously. It starts off romantically, becomes psychological, and rushes to an impatient and crudely melodramatic end. Is that process meant to be symbolical of marriage? A line which we liked is the one describing the enraptured conversation of a pair of mentally gifted lovers: "One could as soon describe music as tell their conversation." A Wells politico-social reflection impressed us as being applicable also to certain movements in modern music: "Party formulae, international rivalries, social customs and very much of the ordinary law of our state impressed him as a kind of fungoid growth out of an intellectual muddle. It all maintained itself hazardingly, changing itself unintelligently to unseen conditions. He saw no ultimate truth in this seething welter of human efforts, no tragedy as yet in its defeats, no value in its victories."

Elkhart, Ind., saw us finishing Carl van Vechten's "Music After the Great War," a bright and well considered little volume of essays, embracing reflections on the tonal art, ancient and modern, and on contemporary dancing, painting, sculpture, and stage decoration and costuming. Hear, hear, when Van Vechten writes: "I take less pleasure in hearing a piece by Sir Edward Elgar than I do in a mediocre performance of 'Le Prophète'—and I assure you that Meyerbeer is not my favorite composer. A meaner skill than Sir Edward's, perhaps, lies in Irving Berlin's fingers, but a greater genius. I once spent a most frightful afternoon—at least nearly all of an afternoon—listening to Elgar's violin concerto, and I remember a dreadfully dull symphony, that sounded as if it were played on a throbbing organ at vespers in a dark church on a hot Sunday after-

noon." Hear, hear, also to the Van Vechten assertion that talented American composers are not neglected in their own country: "Has ever a piano piece been played more often or sold more copies than MacDowell's 'To a Wild Rose,' unless it be Nevin's 'Narcissus'? Probably 'The Rosary' has been sung more times in more quarters of the globe than 'Rule, Britannia.' Other American songs which have achieved an international success and a huge sale are 'At Parting,' 'A Maid Sings Light,' 'From the Land of the Sky Blue Water' and 'The Year's at the Spring.' Orchestral works by Paine, Hadley, Converse, and others are heard almost as soon as they are composed, and many of them are heard more than once, played by more than one orchestra. Of late years it has been the custom to produce an American work each season at the Metropolitan Opera House, a custom fortunately abandoned during the season just past. No, it cannot be said that the American composer has been neglected."

The ubiquitous John McCormack, in demand everywhere, was encountered at the Blackstone Hotel, together with his indefatigable manager, Charles L. Wagner. "How are you?" we asked Charles. "Capacity," he answered dreamily.

Some dental work being found necessary, we went to a drill artist, who talked war while he labored at the bone process. "If ever the Japs land on our western shores," he said, "they'll push down into Arizona and Nevada, jump over the Rockies, grab the Middle West, force their way into—" At that point we had to inform the illustrating dental virtuoso that our molars were not a geographical map. Never permit a D.D.S. to discuss or argue war while he has you in the chair.

## A Lincoln, Neb. Visit.

Westward ho-ing, we stopped en route at the lively city of Lincoln, the home of many colleges, William J. Bryan and of Sidney Silber. We mention the two men in the same paragraph because each one is remarkable in his way. We knew Mr. Silber as a piano student in Berlin, and he impressed us at that time with his intense application to his studies and his aloofness from the usual frolics and time wasting arts of many of the young male devotees of music. In Lincoln we found Mr. Silber established as the head of the University School of Music, and heard the musical residents speak of him as a player, teacher and lecturer of uncommon worth who had made a marked success of his every musical endeavor. While he drove us about in his car, Mr. Silber told us much about his work in Lincoln. He finds it interesting occasionally to extend his activity into managerial lines for the sake of insuring good visiting music to his city. On the day of our arrival he was handling (in conjunction with Mrs. Kirschstein) the three Lincoln performances of the San Carlo Grand Opera Company, and the tremendous attendance at those events bore ample testimony as to Mr. Silber's administrative, publicity and executive talents in the field of grand opera. He had spent several weeks in personal advance work, speaking at four universities and to 3,000 high school students within a fortnight, besides delivering set talks on "Opera Culture" and "Opera for the People." As a result many persons who bought tickets for the San Carlo series traveled to Lincoln from Grand Island, 110 miles away;

Hastings, 120 miles away, etc. From York, thirty-five miles away, three ministers and twenty-seven students journeyed to Lincoln for the Opera. From Seward, fifty persons went. "By the way," said Mr. Silber, "that is the place where I was recalled seven times after playing the Bach-Busoni 'Chaconne' at my recital there. In the neighboring city, where the population is made up largely of Bohemians and other European peoples, I got only two recalls for the same work, and I feel sure that I played exactly as I did in Seward." Mr. Silber's culture extends in many directions beside music and it is a rare pleasure to listen to his animated and picturesque conversation. His enthusiasm for the American musical cause as represented by its best productions is monumental and he is devoting to its furtherance every ounce of his extraordinary energy. From what we saw of Mr. Silber we deem Lincoln fortunate in possessing him and even more fortunate if it succeeds in keeping some larger community from stealing him.

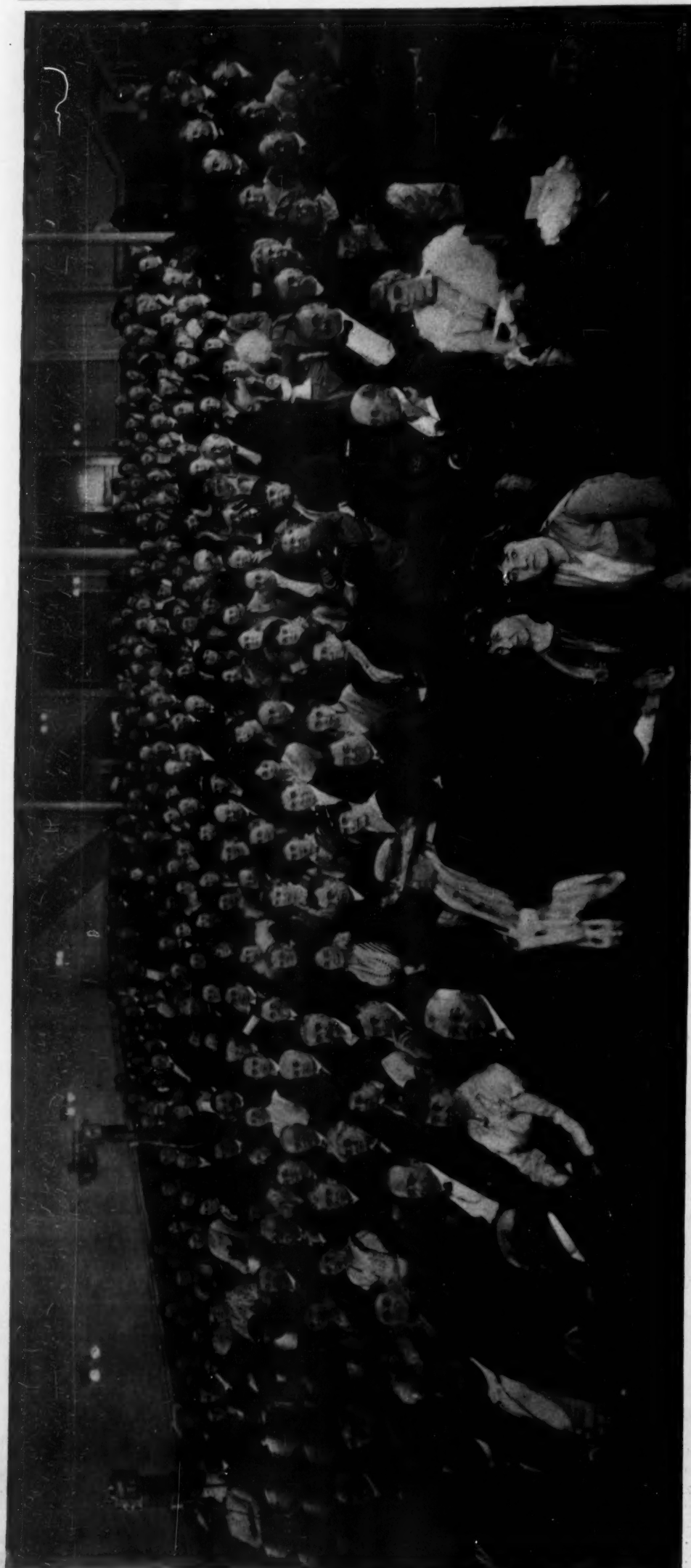
In one of the Lincoln newspapers there is a daily column called "What Lincoln Needs Most," in which representative citizens express their views on the subject. It was reassuring to a musical editor to hear that when Chancellor Avery, of the University of Nebraska, got a chance to express his view, he said: "What Lincoln needs most is more appreciation of good music."

Lincoln appreciated the good music and the excellent singing furnished by the San Carlo company of Fortune Gallo, which is a much improved organization over last year's in every way. We listened to a "Cavalleria Rusticana" and "Pagliacci" bill which gave us much artistic satisfaction and roused the audience to outbursts of applause à la Broadway on a Caruso night. Marie Kaestner did a vivid Santuzza impersonation, Alfredo Graziani stirred the emotions as Turiddu, and Alessandro Modesti revealed dramatic power in the usually underacted part of Alfio. Emanuel Salazar, a youthful tenor of smooth yet voluminous voice, captured the house in "Pagliacci." Modesti, the Tonio, won more honors as an actor. Sophie Charlebois, a pretty and piquant Nedda, sang with ease and effectiveness. The scenery, chorus and orchestra were more than lavish. Two dollars was charged for the best seats. Impresario Gallo was interviewed as to conditions "on the road." He told us so much of interest that it will have to be related in a separate article at a later date. The San Carlo season has been an enormous success up to date. The total receipts in Kansas City (three days under the local management of Myrtle Irene Mitchell) were \$7,000. The Kansas City Post had an editorial, "Art and Utility," containing these passages:

An indication of the varied phases life in Kansas City affords is shown in the presence at the same time of the motor show and the San Carlo Grand Opera Company. One appeals to the opulence; the other to the sheer glosses of life.

The large number of persons who attended the opera at its opening performance shows that there is abroad in Kansas City a truly cosmopolitan spirit. Its audience was composed not only of those who patronize music because it is the usual thing, but there were present many who had pinched themselves financially in order to attend. They were drawn to this sacrifice by the love of nature's finest gift to man—music.

Kansas City is glad to be upon the itinerary of the San Carlo Company. With other cities failing to support opera, a vivid contrast not only in prosperity but in thorough



AUDIENCE AT THE LOS ANGELES-NEW YORK TRANSCONTINENTAL CONCERT.

Each seat was provided with a receiving apparatus. In the front row, marked with a cross, is Charles Wakefield Cadman. Similarly designated, Mayor Sebastian, of Los Angeles, occupies a seat in the right center of the picture.

appreciation of the musical art is displayed in its success. The company is thoroughly balanced and is worthy of the big patronage being given it.

Myrtle Irene Mitchell, sponsor for the Kansas City engagement, is entitled to the thanks of the community for the courage and the endless effort she has expended to bring the San Carlo Company here.

Louise Le Baron and Walter Wheatley, known to American concert and opera goers, have opened a vocal studio in Lincoln and are teaching a large class of pupils. The Le Baron-Wheatley work is being directed also into operatic channels, and, unless present strong signs fail, Nebraska and its neighboring States soon will hear of something very much to their operatic advantage in conjunction with the two excellent artists and their pupils.

#### In the Mormon State.

Meaning, of course, in the State of Mormons. It was a source of deep gratification to meet again the serious, progressive musicians of Ogden and Salt Lake City, even though the encounter was a passing one. Not too passing, however, to listen to some Utah made music. First of all there was John T. Hand's Opera Chorus, consisting almost entirely of his pupils from the vocal classes of the Utah Conservatory of Music. The body of singers has a youthful vigor and a degree of vocal finish which did all possible credit to the coaching of Mr. Hand, who conducted excerpts from Coleridge-Taylor's "Hiawatha" and a part arrangement of Nevin's "The Rosary." In addition, he sang an amazingly taxing program of solo works, including such representative tenor arias as "Celeste Aida," "Che geli d'anima" ("Bohème"), Walther's "Prize Song" ("Meistersinger"), "Flower Song" ("Carmen"), "Vesti la giubba" ("Pagliacci") and "La Donna e mobile" ("Rigoletto"). Also Strauss, Brahms, Campbell-Tipton and Logan songs were performed by Mr. Hand. His voice is without any question an exceptional one, strong, vibrant, sympathetic. He sings in four languages, and at the end of his big program was vocally as fresh as when he started. He and his chorus sang everything from memory. (Mr. Hand told us that he is on the point of leaving his successful work in Salt Lake City in order to take up a course of further coaching with Oscar Saenger, in New York. Mr. Hand will be heard from in the big city, beyond a doubt.) His pupil, Edna Anderson, wound up the music of the evening with a tasteful rendering of the "Caro Nome" aria, and then there were some informal speeches by Mr. Hand, Dr. C. F. Wilcox, president of the Utah Conservatory; Charles F. Stayner, a composer and an excellent orator; Manager Serge Campbell, of the Conservatory, and ourself.

Owing to the rebuilding of the famous Tabernacle organ no recitals are being given there now, and as a result regretfully we had to go without hearing the customary performances of Messrs. McClellan, Kimball and Cannon.

With such singers in Utah as John T. Hand, Alfred Best, Fred Graham, Emma Lucy Gates, Emma Ramsey Morris, Edna Anderson, baritones Hugh Dougall and Horace Ensign, such choruses as those of Ogden and Salt Lake City, and such conductors as Professor McClellan, Joseph Ballantyne, Cecil Gates, Thomas Giles, Rudolph Wolmuth, Willard Weihe, Arthur Freber and others, it is difficult to understand why there is no permanent opera in Utah, as there was for years a permanent dramatic company of high rank in the historic Salt Lake Theatre.

Horace G. Whitney, dramatic editor and one of the business heads of the Deseret News, and George

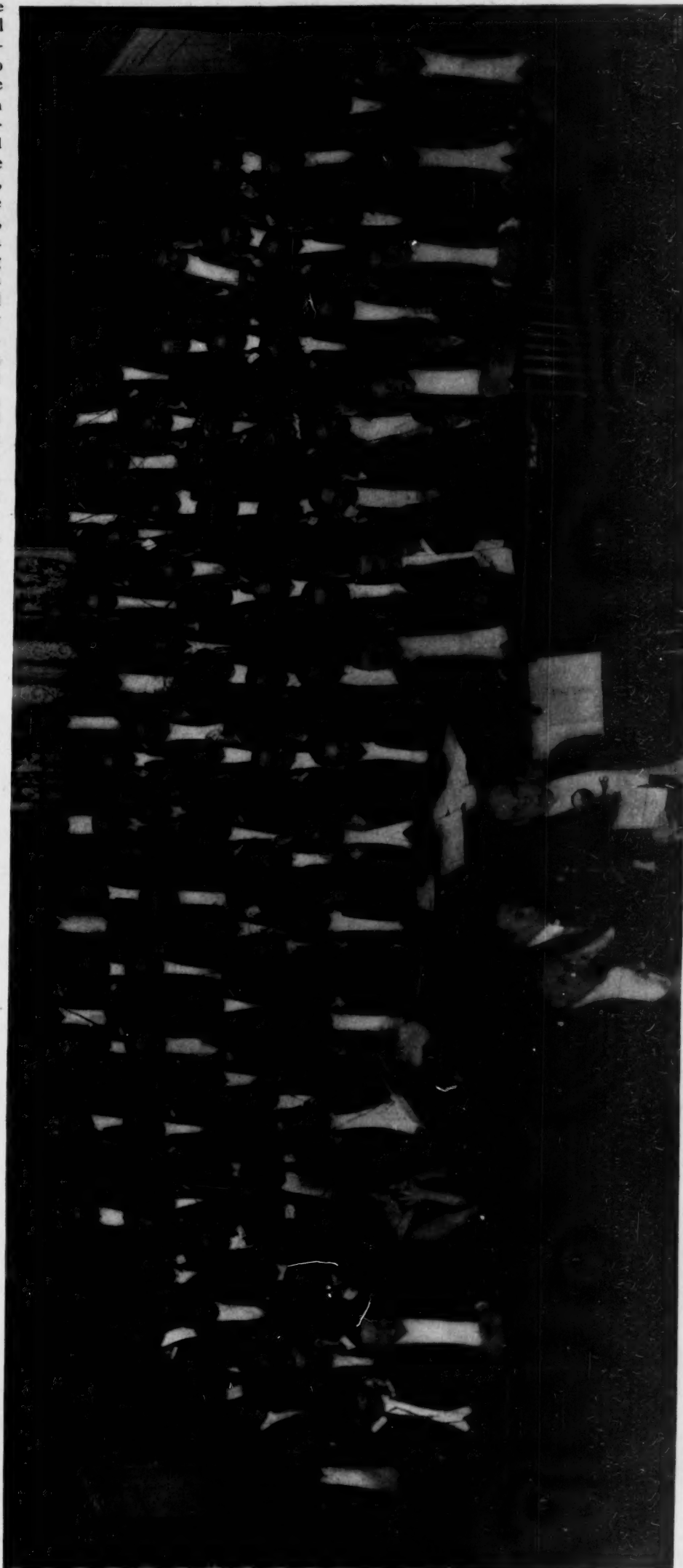


D. Pyper, manager of the famous old Salt Lake Theatre, took us through that house and related many of the hoary traditions of the edifice and interesting stories of the distinguished persons who had appeared on its stage. We went down into the cellar and saw the thick oaken tree trunks which form the foundation of the structure, built in 1861-1862. We stood in silence in the old fashioned greenroom, which in former years had known the presence of Kean, McCullough, Davenport, Barrett, Booth, Pauncefort, Mrs. Hayne, Couldock, the elder Sothorn, Mme. Ristori, Adelaide Nielson, Clara Louise Kellogg, Annie Louise Cary, Emma Abbott (she died in Salt Lake City, in the building now occupied by the Utah Conservatory), Etelka Gerster and all the celebrated actors, actresses and musicians of later days. Mr. Whitney is the author of a pamphlet called "The Drama in Utah," compiled from an address delivered before the Cleofan Society of Salt Lake City on January 27, 1915, and printed in the "Improvement Era," in four parts, the same year. The drama always has been fostered by the Mormons even as early as the early forties in their original capital city, Nauvoo, on the Mississippi. Joseph Smith, the prophet, formed a dramatic company there, and among its members was Brigham Young. In Salt Lake City some of the leading citizens were in the stock company that used to support the "stars" who visited there. Mr. Whitney was an actor in the troupe for awhile and tells humorously how in the excitement of his debut he went on without his wig and appeared as a blonde Indian in "Pocohontas." Alfred Lambourne, poet-artist, and one time scene painter of the Salt Lake Theatre, is quoted as follows by Mr. Whitney regarding the early days of the institution:

Swing a circle around the Playhouse—I mean as it was in those early days: swing a circle of hundreds, of thousands of miles, and how unique it was! Men who assisted in the building of that theatre acted upon its stage. That was the strong time of the legitimate drama. Even the people in the isolated West became connoisseurs. In this particular Playhouse, people would go to performances, not to see a new play, but to see some new actor or actress in the old parts. Each star, man or woman, as they stepped upon the boards, was tested by the acting of those who had gone before. "Damon and Pythias," "Pizzaro," "Virginius," "The Duke's Motto," "The Man in the Iron Mask," and the like plays, not to mention those of the "Bard of Avon" were those in which the newcomers were held to the lines.

The greater number of actors and actresses who belonged to the regular stock company of the Playhouse, and who supported the stars, had crossed the plains and mountains in ox or mule trains, and one, I believe, in a hand-cart company. And who were their critics? Men and women who had done the same. There was a peculiar sympathy between those who acted upon the stage, and those who comprised their audience. Many a man who watched the play at night, had done the roughest of pioneer work during the day. Perhaps he had "grubbed sage" for an order for a theatre ticket; perhaps he had toiled in the fields, irrigated an orchard, or dug on a water ditch. Perhaps he helped at building a saw mill, or at blazing a trail up to the mountain pines. It may be that he had brought down a load of logs and stood thereafter, for many hours in rain or shine, in the wood yard opposite the Playhouse, until he sold that load of firewood, and the pay that he received for it might have partly been used for his theatre admission fee. There was, indeed, a strange bond existing between the stage and the auditorium. All were friends; they would meet in daily labor, they would dance together, they might bear "their testimony" in the same meeting house, or listen to the same sermon on the coming Sunday. Every actor was a "Brother"; every actress was a "Sister."

The Whitney booklet tells that the largest receipts known to the Salt Lake Theatre, \$5,000, were on March 6, 1884, when Etelka Gerster sang in "Lucia," Adelina Patti, a visitor, occupied a box on that occasion. Arditi conducted and Mapleson was the manager. Maude Adams made her debut at the Salt Lake Theatre, where her mother was one of the stock company. Miss Adams' first stage appearance was as a baby, when in an early play she was carried across the stage in a wash basket. The old theatre has many more memories of a picturesque kind. It is consoling to know that the build-



THE ELIS CLUB OF LOS ANGELES, CAL., LISTENING TO THE SINGING AT THE MENDELSSOHN GLEE CLUB GOLDEN ANNIVERSARY BANQUET AT THE WALDORF-ASTORIA HOTEL, NEW YORK, 3,500 MILES AWAY.

The MUSICAL COURIER published last week a picture of the Mendelssohn Glee Club event. A full account of the Los Angeles participation in this unique telephonic celebration will appear in an early issue of the Musical Courier.

ing belongs to the Mormon Church, which probably will preserve it for many years to come.

Fred C. Graham, the concert manager who brings most of the visiting musical attractions to Salt Lake City, has been the very able and popular *MUSICAL COURIER* representative there for several years. Greatly to the regret of this journal his impresario activities have become so extensive throughout his part of the country that he is obliged to give up his post with *THE MUSICAL COURIER* and to devote his entire time to his own affairs. Mr. Graham has been instrumental in selecting his successor as *MUSICAL COURIER* correspondent in Salt Lake City. She will be Lucille Francké, the Knickerbocker, Thirteenth East and South Temple streets. Miss Francké is a newspaper woman and possesses also extensive musical knowledge. Her Salt Lake City letters will begin very shortly in these columns.

Prof. B. Cecil Gates, who conducted "Traviata" for his sister, Emma Lucy Gates, last summer, contributed a new "Festival Overture" to the recent program of the Philharmonic Orchestra, led by Arthur Freber.

Hugh Dougall, the supervisor of public school music, took us through one of the schools and showed us the workings of the musical system there. We heard tots of six give demonstrations of perfect rhythm and children of all ages reading music at sight, answering correctly all sorts of questions about keys and chords, and singing part music with a degree of correctness which many an older choir might have envied. The Dougall contribution to Salt Lake City musical development is a valuable one both in achievement and as to potential possibilities.

In Ogden we had the great privilege to hear again the Tabernacle Choir, which had impressed us so deeply last summer. Under Joseph Ballantyne's skillful handling the organization is continuing its splendid work, and in a special program given for us we found renewed occasion to admire the musical spirit and tonal vigor and variety of these enthusiastic and conscientious singers. The chorus counts with the best in the United States. Their performance of the finale to the third act of "Martha," Barnby's "Sweet and Low" and an old English number represented vocal manifestations of an impressively high order. We told the chorus that we expected it to sing in New York some day, and we prophesied success for the body when that time comes. Following the concert, at which Walter Stevens, Leslie Saville (pupil of Dougall) and Douglass Brian (pupil of Ballantyne) were the soloists, we delivered "Beethoven and Other Plagiaries." Before the concert there was a dinner at the Weber Club, at which some of the guests were President L. W. Shurtliff, H. G. Whitney, President Snowcroft, of the Choir; W. A. Wattis, Director Ballantyne, Business Manager Ross, of the Choir; Tabernacle Organist Sam F. Whittaker, Prof. Levi Edgar Young, of the University of Utah; Hugh Dougall and Alonzo West.

Spencer Clawson, Jr., a pianist of parts and a man of delightful personality and wide culture, locates his studio in a detached one story structure of log cabin architecture and build. It is an idea which many teachers would copy if they could see the Clawson headquarters.

Manager Adams, of the Wolfsohn Bureau, was met at the Hotel Utah. He is as enthusiastic as we are about the liveliness and modernity of Salt Lake City.

Modernity: "Rex Theatre. The Nude in Art. Audrey Munson, the model, in 'Inspiration,' a Dar-

ing Film." The foregoing is an advertisement in a Salt Lake City paper.

#### En Route.

We could not include Denver in our route, but we feel that we missed something there, after reading in Michael Monahan's Papyrus: "Women's votes have not set up the Golden Age in Colorado, according to the Rev. Dean Hart, of that State, who deposes as follows: 'Here in Denver we had last year 1,265 divorces out of 2,500 marriages. Every thirteenth person in the community suffered arrest; there were seventeen murders; seventy-five people were killed in the coal strike and no one brought to justice.'" Denver also went "dry" at its latest election.

One day, five feet of snow and a driving blizzard, which we (attired in fur) enjoyed from the observation platform of the train.

Next day, arrival in Southern California, in a bath of oppressively hot sunshine, and seated on the same observation platform, viewing orange groves in full flowering. Nature is able to give all the composers points on quick key shifting and color transitions.

At Pueblo, Col., newspapers came on board which informed us that workmen in the factories there had received an increase of pay from 19½ to 22 cents per hour for common labor. Why cannot some one increase the pay of musicians for their uncommon labor?

LEONARD LIEBLING.

#### CHICAGO OPERA LOSS \$98,000.

The recent season of the Chicago Opera Association resulted in a deficit of \$98,000. This deficit was within \$2,000 of the estimate made at the opening of the season by the guarantors, who pledged \$100,000. The directors of the association are said to be pleased with the results, considering the difficulties under which opera was given this year, and expressed their confidence in the ability of those who have charge of making opera in Chicago a successful artistic venture.

#### THE HINSHAW OPERA PRIZE.

As was to be expected, the Hinshaw \$1,000 Opera Prize, the first announcement of which was made in the *MUSICAL COURIER* exclusively on January 27 last, already has awakened great interest among composers who may figure as possible competitors, though manuscripts are not to be sent in until between March 1 and April 1, 1917.

Some of the conditions of the contest have provoked more or less discussion, as the following letter will show:

To the *Musical Courier*:

As a possible competitor, I have been greatly interested by the announcement of the Hinshaw opera prize of \$1,000. There are, however, one or two points in the conditions about which I am somewhat in doubt, and I write to you instead of direct to Mr. Hinshaw's representative, as a discussion of these points in so widely read an organ as the *MUSICAL COURIER* would surely be of benefit to other composers who may enter the contest.

One of the conditions is, "The opera must be grand opera, so recognized," and another, "The orchestration to be scored for not over twenty-five players, including a piano if desired." I merely wish to ask if the two conditions are not in themselves quite contradictory. Is it possible to score anything in the form of "recognized" grand opera for an orchestra of only twenty-five players? Richard Strauss' "Ariadne auf Naxos," which, by the way, is neither grand opera nor flesh, nor fish, nor fowl of any recognizable form—Strauss, it is true, employed a smaller orchestra than has been the custom. He called for only forty players, but included a part for harmonium, which, as a matter of fact, did a great deal of "filling in." The instrumentation which Mr. Hinshaw suggests has a string band of only twelve pieces against five pieces in the woodwind, five in the brass, tympani, harp and piano. If it is intended to carry these dozen string players with the traveling company which will produce the prize winning opera and to engage (say six to ten) additional local string players wherever the show may play, that is all right. But a dozen string players against thirteen others in the orchestra would seem to be quite insufficient. And

is it really possible to produce the sonority required in any broad climax of "grand opera" style with a total of only twenty-five men in the orchestra?

I should be glad to hear Mr. Hinshaw's opinion on this point. (Signed.) A COMPOSER.

New York, February 17, 1916.

#### ATHLETIC GERALDINE.

Judging by what some of the dailies had to say of Miss Farrar's reappearance at the Metropolitan in the role of Carmen on Thursday evening, February 17, it seems likely that the sporting writers will be sent to relieve the musical critics in reporting further performances. Certainly the Herald's boxing expert would feel as much at home as its critic, as witness the following:

Taking a leaf out of last summer's motion picture experience, Geraldine Farrar last night acted a Carmen at the Metropolitan that for roughness probably has never been equalled here. In the first act she beat one of the cigarette girls, threw her down and started to kick her until any devotee of the ring would have yelled "foul." And in her third act set-to with Don José Caruso she again showed so much fight that he put her down not easily and held her while she gave an exhibition of fancy biting. After she rose he accidentally bumped into her and when she struck the stage it sounded like a full Wagnerian chord. The audience gasped.

The World will probably send its special connoisseur of the mat game, to judge by this report:

It was a rough Carmen that Miss Farrar disclosed, and the heroine in her search for realism introduced a catch as catch can wrestling bout, in which she had her female opponent, a member of the chorus, on the mat in exactly four minutes.

Miss Farrar, with a dive and a clinch at her unsuspecting rival, had registered a fall before any of the 4,000 spectators had time to place a bet.

Even the usually conservative colleague from the staid Sun might allow the sporting editor to take his assignment for once; the phraseology of the two reports surely would not differ much:

When she emerged from the factory after the quarrel inside, her gown had been torn completely off and she was in underwaist and petticoat with a smear of blood on the left sleeve. Presently she seized a chorus girl (collar and elbow) and forced her to the mat at the grapple. And she jumped on the girl when she was down and throttled her and kicked her, too. After that she swaggered around the stage like one of Ada Lewis' "tough girls," with extended talons defying every one to try another fall.

Last Saturday morning all the New York papers had a story which is so "rich" that it will likely have gone all over the country in the dailies before this issue of the *MUSICAL COURIER* can reach its readers, but as somebody may fail to see it we will explain what it was. It seems that one of Carmen's most earnest jabs interfered with one of Don José's finest little notes, just as he was doing some distinctly beautiful singing. When they got off the stage, spoke Don José Caruso to Carmen Farrar-Tellegen as follows (or words to that effect, as Kipling says):

"Madame, these be not the movies."

To which replied Carmen, "Indeed! Well, if you don't like my style, Mr. Gatti can get another Carmen."

"No, madam," said the ever urbane tenor, "he can get another José." In which status quo the case remains at latest writing.

At least "si non e vero, e ben trovato."

#### BRAHMS FESTIVAL IN SPAIN.

A successful Brahms festival was recently held in San Sebastian by the Madrid Philharmonic Orchestra under the baton of Fernando Arbos, the Spanish violinist, conductor and composer. The list of works performed included the fourth symphony, the two piano concertos, the violin concerto, the double concerto for violin and cello, the German "Requiem" and the Haydn variations. After the conclusion of the Brahms festival proper the three "Faust" compositions by Liszt, Schumann and Berlioz were performed. The orchestra was assisted by the mixed chorus of the Orpheon Donost-Farrar. The works were received by the public with great enthusiasm.



## A PECULIAR INTERVIEW.

Henry Russell, in an interview printed in the European edition of the New York Herald and reprinted by the same paper in this city, had the following to say:

"Were you and E. D. Jordan in any way connected with the season of opera given by Mme. Pavlowa and the so called Boston Grand Opera Company last October?"

"Certainly not," answered Mr. Russell. "The traveling company which appeared two weeks at the Manhattan Opera House had absolutely nothing to do with the Boston institution which I directed for seven years."

"How did Pavlowa's company manage to appear at the Manhattan, when Hammerstein's agreement with the Metropolitan directors forbade opera of any kind in that house?"

"You could scarcely have expected the Metropolitan directors to take this little traveling company seriously. To have opposed its appearance at the Manhattan would have been to raise it to the dignity of a real competitor. The little experiment proved quite innocuous, if one can judge by what the New York critics had to say. Artistically speaking, however, the matter is without importance."

The facts of the case are a sufficient reply to the misstatements in Mr. Russell's interview. We would only point out the following:

Max Rabinoff and Mme. Pavlowa purchased and paid real money for everything inside the Boston Opera House—scenery, properties, business furniture, everything, even down to the stationery left over from Mr. Russell's defunct organization; further, the present organization has no less than eight principals and one conductor formerly connected at one time or another with Mr. Russell's company. Whether or not the title, "Boston Grand Opera Company," was distinctly included as an item of the sale, we do not know, but it seems, taking into consideration the facts mentioned above, that Mr. Rabinoff and Mme. Pavlowa could make out a very strong case for the use of it.

The use of the words, "little traveling company," by Mr. Russell would seem to indicate a certain animus, for we doubt very much if it is proper to employ the title, "little traveling company," to one which carried some twenty principals (including the eight referred to above), with Felice Lyne, Tamaki Miura, the little Japanese soprano who has made such a tremendous personal success in "Butterfly"; Louisa Villani, Maggie Teyte, Maria Gay, Giovanni Zenatello, George Baklanoff, José Mardones; with Agide Jacchia and Roberto Moranzi for conductors; a chorus of seventy, an orchestra of sixty, and a corps de ballet of forty, headed by Mme. Pavlowa herself. If that is a little traveling company, one would be glad to know Mr. Russell's definition of a big one.

Again, the remarks about "Hammerstein's agreement with the Metropolitan" simply show that both Mr. Russell and his interviewer were ignorant of the terms of that agreement. The provision was that Mr. Hammerstein could not produce opera within a certain radius of the Metropolitan for a term of ten years after the signing of the agreement; but any company with which Mr. Hammerstein was in no way connected, like the present Boston Grand Opera Company, in which he had absolutely no interest, could (as it did) produce opera at the Manhattan Opera House after the expiration of five years.

Announcement was made only last week that the present organization will be in the field again next year and is already scheduled for appearance in no less than forty-two different cities. This leads one to think that the management must have found some ground for encouragement in the reception of the company this year or it surely would not insist upon a second season unless there was some reason to expect a satisfactory financial return. And, by the way, how large were those dividends that the Boston Company under Mr. Russell's management used to pay?

It is a disadvantage, of course, for Mr. Russell to be in Monte Carlo, so far away from the things

of which we speak; probably he does not even know as yet that the house which his splendidly liberal patron, Eben D. Jordan, built especially to allow Mr. Russell to conduct his experiments in grand opera, has now passed entirely out of Mr. Jordan's hands. The former grand opera enterprise in Boston as far as Mr. Russell is concerned, is now absolutely a thing of the past, and there is not even a grave-stone to mark its resting place with the usual expression of polite regret. But it does seem as if it would be well for Mr. Russell to make sure of his facts before giving an interview to an American paper.

## CHAUVINISM AT HOME.

France, the country of Chauvin, according to the evidence in the January 10 number of *La Musique Pendant la Guerre*, is also suffering from a severe attack of musical chauvinism. A good part of the number is filled with articles advocating France for French music and French musicians. Sylvio Lazzari—whose name, by the way, suggests anything but French descent—writes in that paper:

One must take advantage of this opportunity to start an energetic campaign in favor of French music. French music is today the first in the world, and it should occupy the first place. In reality it stands in foreign programs well behind German and Italian music.

Now is a favorable moment to raise it to its proper rank; a great comedian who has just arrived from America told me that the public there is turning away from modern German music and that it is very disposed to accept our French works.

It must indeed have been a great comedian (though not in the sense in which Mr. Lazzari wrote it) who made the statement. He then says something which is very true, for the French music publishers, with one or two honorable exceptions, are and always have been most self satisfied, complacent and indifferent.

Our great publishers are too comfortable and too satisfied to make the least effort and to imitate Ricordi, Sonzogno, Balcif, and the German publishers, who do not hesitate before the labor and expense of making the works of their compatriots known.

Why does the government not take an interest? It organizes expositions for commerce, industry and painting; why does it not send some one to the large cities of America to deliver lectures upon our art and to organize concerts of French music? The two Societies of Authors also ought to make an effort to profit by the circumstances.

But if nothing is done now, when the sympathies of the civilized world turn to us—we—that is to say the musicians of France—will remain the same fools (Gros Jean) as before and the Germans and others will continue to head the programs in the concerts and theatres to our detriment.

The result would be magnificent, for if we should succeed in conquering America, the amount of receipts in our Societies of Authors would be double.

With the last sentence one is inclined to think that Mr. Lazzari reveals the source of his patriotism. He is the composer who made a success at the Opéra Comique with a dainty work bearing the agreeable title of "The Female Leper."

In another part of the same paper there is an account of the meeting of the Association of Conductors (Association des chefs d'orchestre), the council of which includes such prominent musicians as Camille Chevillard and Gabriel Pierné, conductors respectively of the two foremost orchestras of France, the Lamoureux and the Colonne. This council at a recent sitting adopted certain resolutions, from which we select the following:

That henceforth, in subsidized or municipal theatres, an exclusive French personnel be engaged.

That every foreigner (i. e., musicians belonging to some nation allied with France) who has an engagement in France, be considered as French even though he does not wish to be naturalized. This to the total exclusion of any strangers whether enemies or neutrals.

That these strangers be not allowed to form more than five per cent. of any orchestra.

At the commencement of the war there were two or three meetings held in London, at which Sir

Frederick Cowen presided, in which there was much talk of this same sort—and very little done, for on many points the musicians could not agree among themselves. For instance, on the question of a noted violinist. Some of these patriots declared that he should never play again in England after the war, while others, friends of his, could not see it that way. As a matter of fact, although these chauvinistic movements are the perfectly natural outcome of present conditions; when the war is over, music will go on very much as it did before the war. Musicians are going to play about all over the world irrespective of their nationality, and the music which has the most value in itself, be it German, French, Italian or of any other nationality, will predominate on programs. Art—good art—is strictly international, and no attempt to make the preference for music or for musicians a matter of patriotism will ever be permanently successful.

## IS HE?

It was shortly after twelve o'clock noon, and the hundreds of watchful waiters outside the Metropolitan Opera House, New York, were getting impatient for the doors to open for the early afternoon performance of "Die Walküre." A long, lean, lank man in a seedy coat and round spectacles with rusty steel frames stood among the crowd with his hands in his pockets and his collar turned up. He wore a strictly neutral face that expressed neither expectation nor worry, and his sallow countenance gave no index of what was passing in his mind, or if he had a mind at all. Two small boys, in stage whispers that made everybody titter, remarked that "he thinks he's in the bread line." But the pallid one made no reply. Looking over the head of the round red fat man in front of him he asked, in a kind of Hamlet soliloquy voice: "Is Wagner on the wane?"

"What!" exclaimed the scarlet rotundity, turning to the gaunt questioner as rapidly as his bulk would permit. "What did you say?" No answer. "WHAT DID YOU SAY?" he thundered with a Wotan below that brought him to the verge of apoplexy. No answer. The human derelict did not even lower his eyes or change his bland stare into vacancy.

"Did you ask if Vogner was on the wane? Look at this crowd, will you? I say, look at this crowd if you want to know if Vogner is a back number. Who else would draw a crowd like this? Would Massynay or Saw-Sawns? Not on your life! Would Vurdy or Pewsinnny or Masscanny? Not much! If there is a crowd on an Eyetalian night it's because of the singers like Crewso or John McCormick or Amati or some women skyrocket who couldn't learn the notes of a part like Brunhildy's in a month of Sundays.

"Huh! Is Vogner on the wane!"

"Is he?" meekly asked the cadaverous one.

"Stop your scrappin', will yeh," said the arm of the law in a blue sleeve, pushing the fat man toward the door which was now open.

And the wan soliloquizer was borne unresistingly aloft, still gazing on the future and delving into his empty pockets.

"Rheingold" in two parts, as given on Friday evening last at the Metropolitan Opera House, New York, was a decided improvement on the continuous performance version. There may be a break in the dramatic action and the so called atmosphere of the piece may be disturbed by intermissions. But, after all, human beings are creatures of nerves and emotions. They need rest. Who wants his breakfast, lunch and dinner all in one continuous feed?

We spell it "baritone"; others spell it "barytone"; and occasionally there is one very "bare o' tone."

## ENTERPRISING BALTIMORE.

On February 11 the Baltimore Symphony Orchestra, under the direction of Gustav Strube, gave its first concert, an account of which will be found in another column of this issue. The interesting thing about the Baltimore Symphony Orchestra is that it is practically supported by the municipality, and thus becomes the first real municipal symphony orchestra in America. The city has appropriated \$16,000 toward it this season. The concerts are given in the Lyric Theatre and a nominal admission of twenty-five cents charged, but practically the orchestra will be supported entirely by municipal appropriations. Mayor James H. Preston is vitally interested in anything that looks to the promotion of the best interests of the community, and he was one of the principal ones to advocate and successfully bring about the establishment of the orchestra. Further, Baltimore was extremely fortunate to have within its gates so capable a conductor as Gustav Strube, who, in years of service with the Boston Symphony Orchestra, of which he was assistant conductor, has often shown his mettle as a leader. The orchestra at the first concert was made up of fifty-three members, with J. C. von Hulsteyn as concertmaster, and of these all but four were resident Baltimore musicians. Baltimore is a city of little more than 550,000 inhabitants and is expending this year on municipal music something like \$30,000. Poor, old poverty stricken New York, with only 5,250,000 inhabitants, is spending nearly \$6,000 less than Baltimore this year, a statement which carries its own comment with it and requires none from us.

It is true that other cities besides Baltimore have had orchestras which have been partly supported by municipal appropriations, but as far as our information goes, never before in America has an orchestra of genuine symphonic proportions like this one been founded and supported by municipal interest. This country has been slow to follow the example of Europe, but the first step has been taken, and from now on we may evidently hope to see other communities following the splendid example which Baltimore has set in the same liberal way shown by that city. No one thing will do so much toward the rapid spread of a true knowledge of music and toward the creation of a genuine love for it as this extension of the symphony orchestra movement, for it is only through a symphony orchestra that the best music from all the world can be brought to the people.

## ALL PLAY AND NO WORK.

It is possible to hear too much music. Most music critics are surfeited with it. They derive hardly any or no pleasure from hearing it. Feelings, of course, are an unsafe guide to criticism. For a man in poor health, or when very tired, might hear an excellent performance of a great work and be very much bored with it. On another occasion the same performance would have pleased him immensely.

The real critic, however, hears so much music that he can tell whether or not a certain performance comes up to the general level of good performances. It matters very little if he gets no pleasure from the actual music. He has a standard. But for the musician it is fatal to grow weary of the art. The musician who loses his enthusiasm loses his ability to write good music and to perform acceptably. Of course, in many of the smaller towns, music students cannot hear as much good music as they need for their development. But in a great city like New York it is very easy for the music student to waste time at good concerts which should be given to practice. It is easy to let hard work go in order to sit at ease at a fine concert. Emerson has pointed out that valuable time may be wasted on the best books. It is better to waste time on good books than on bad

books, and it is better for the music student to go to a good concert than to a ball game, provided that the time so spent should have been devoted to work. Emerson quotes Byron's line about Jack Bunting:

"He knew not what to say, and so he swore."

Then Emerson goes on to say that our preposterous use of books, as he calls it, is such that he might say, "He knew not what to do, and so he read."

With Byron and Emerson to back us we may venture to opine that many music students, having nothing to work on, go to a concert. And no doubt there are many music students who find it pleasant to give up practice to attend a recital and who have no difficulty in easing their consciences by reflecting that it was a good concert which took them away from their work.

## NEW JERSEY MUSICIANS UNITE.

An organization is being formed to establish a New Jersey State Association of Musicians, with the object of uniting the various counties of the State, to make New Jersey a great musical center. The splendid programs presented at the tri-city festivals in Newark, Paterson and Jersey City are undoubtedly the cause of the wide interest taken in New Jersey music by the press of the United States. Letters from all parts of the State show that the movement is likely to receive the support of professional and nonprofessional musicians alike. Both are to be admitted. The cities represented thus far are: Newark, Jersey City, Hoboken, Bayonne, Union, Montclair, Bloomfield, Glen Ridge, the Oranges, Maplewood, Madison, Chatham, Elizabeth, Dover, Blairstown, New Brunswick, Trenton, Rahway, Red Bank, Asbury Park, Roselle and others. The first of the annual conventions, for which elaborate plans are now under way, will be held in Newark early in May.

Last Saturday the chairman was authorized to appoint two delegates from each of the represented cities, and to arrange for the May convention. The committee is still incomplete, but the selected members include: Charles Grant Shaffer, acting chairman and also organist and principal of the Eliot Street School, Newark; Thornton W. Allen, president of the Newark Musicians' Club, Newark; Josephine A. Duke, Supervisor of Music in the Bayonne Public Schools, Bayonne; Leon H. Gilmore, vice-president of the Schubert Club, Jersey City; Moritz E. Schwarz, Supervisor of Music in the Public Schools of Jersey City; Frederick W. Miller, organist, Roselle. Robert Atwood, 847 Broad street, Newark, is secretary pro tem.

All of the musicians and music lovers of the State of New Jersey are urged to support this movement, for it is one which must eventually be of great benefit to them. We wish the new organization every success!

Lina Cavaleri and Lucien Muratore will make their first appearances in New York on their present visit to America at two great charity concerts; the first, for the benefit of the poor of New York, at the Hotel Plaza on March 11; the second, for the benefit of the French War Relief Fund, at Carnegie Hall on March 15.

At the close of its season which this year has been unusually successful, the New York Symphony Orchestra, under Walter Damrosch, will give two special "gala concerts" on the afternoons of March 4 and 9 in Carnegie Hall.

A new firm for musical management has been incorporated in this State and will begin business in this city on March 1, succeeding one of the present managements, which will be discontinued.

## TRULY INTERNATIONAL.

Speaking of the rather ridiculous indignation which has been worked up in Ottawa against the New York Symphony Orchestra, it may be interesting to know that, while Walter Damrosch is a naturalized American, his assistant conductor is a Bohemian, his first concertmaster a Russian, his first cellist Dutch, his first flute player French, while Italians and native born Americans are included in the orchestra as well. Unnaturalized Germans are, as a matter of fact, almost nil and could not under any circumstances have obtained a passport that would allow the orchestra to take them along into Canada.

In the New York Philharmonic Orchestra all sorts of nationalities—friendly and unfriendly across the water, but brothers in art if not in sentiment here—play alongside of each other. The string band contains Germans, Italians, Russians, Bohemians, Hungarians and Americans. The eight double basses are divided among Italians, Russians and Germans; Italians and Germans perform on the flutes; a Frenchman and a German play the oboes, while an Italian joins them when the English horn is called for. The clarinets are fingered by an Italian and a German. Josef Stransky, clever man, conducts his rehearsals in strictly neutral American language.

## CHICAGO RUMORS.

The resignation of several of the officials connected with the business management of the Chicago Opera Association, announcement of which will be found in another column, was quickly followed by the rumor that a new and rival operatic organization is to be formed in the Windy City for next season. Coupled with this rumor was another to the effect that the famous Auditorium is to be torn down and a modern opera house erected on the site, which would be the home of the new opera company. We merely note these rumors for what they may be worth and shall be quite surprised if they turn out to be anything more than unsubstantiated vaporings.

## A BODANSKY CANARD.

It is not true that overtures were made to Conductor Artur Bodanzky, of the Metropolitan Opera Company, asking him to undertake the leadership of the San Francisco Symphony Orchestra next season. Mr. Bodanzky was much distressed at the false report. Aside from the fact that he is under contract to the Metropolitan for another season, he is one of Alfred Hertz's warmest well wishers and has no desire to interfere with the latter's fine work in the city by the Golden Gate. It is true that Mr. Bodanzky was asked if he would conduct some concerts in California next May, which is what started the other story.

The attached quotation is from the Pittsburgh Post, which then goes on to do the MUSICAL COURIER the compliment of quoting its recent editorial on "Chauvinism," heartily supporting the thesis of the Pittsburgh scribe:

"That American music should be judged simply as music, and not be encouraged and praised just because it is American, has been the position long taken by the editor of this department. All this hue and cry about American music for Americans retards our musical growth, rather than accelerates it. By all means let us be ready to recognize good American music, but let us be equally ready to withhold this recognition when trivial or overambitious works by American composers are offered us."

America is exploiting the ballet just now and Europe is exploiting the bullet. The difference in the two words lies in one letter, but what a tremendous difference it is.



## THE BYSTANDER.

"The Most Musical Nation"—Orchestra vs. Piano—New Spanish General—Reduced Caruso.

How often we hear something about this country or that country being more or less musical than the other country; which, reduced to a plain statement, simply means that there are more music lovers in one country than in another; for it is that standard by which the "musicality" of a country must be measured, and that is why, after an experience covering many years in Germany, Austria, France, England and Italy, I put the first named two countries at the head of the list as being the most musical, with Italy coming next. There are very few Germans, even in the smaller communities, who, when the conversation turns to Mozart, Bach, Beethoven, Schubert, Schumann, or Brahms, will greet you with a blank stare. The good burger may not know much about these masters and their works, but at least he does know who they are and that they represent milestones in German art. And there is no German of anything more than rudimentary education who fails to have some knowledge of and some sort of an opinion about the principal works of these masters, whether or not this opinion agrees with your own.

In Italy almost the same thing is true. Everybody knows and loves the operas. I remember how astonished I was to see the chorus come onto the stage at the Teatro Regio in Parma one evening several years ago when Cleofonte Campanini was directing a rehearsal in his home town. Parma is a place of some forty thousand inhabitants, and it turned out a singing chorus of perhaps one hundred and fifty; but the most astonishing thing about this chorus at the rehearsal was its clothes. They were what we call over here "working clothes," and a very ordinary grade of working clothes at that. It was evident that the men and women comprising the chorus had left their little occupations, in the factory or the small store, snatched a hasty supper and hurried to the theatre in the clothes in which they had worked all day to take part in the rehearsal. They were paid a mere pittance. I venture to say a great many of them could not read two notes of music; but every one had learned by heart his or her part in all the choruses of the work in hand—"Aida," if memory is correct—and sang with a willingness and evident love for the music which made one forget that there were occasional little roughnesses which would not have been present in the work of a better trained and educated choral body.

There seems to be an obsession for music in that city of Parma, which may account for the fact that both Toscanini and Campanini come from there. I know they used to stroll by the Hotel Croce Bianca any time up to three and four in the morning singing—sometimes a solo voice, sometimes a number in unison sometimes in parts, occasionally with some one plucking a guitar in accompaniment, but oftener without one. The streets in Parma do not run to width—the one in front of the hotel had perhaps fifteen feet, including what would be a sidewalk space in most cities—and the voices, generally vile, echoed between the walls of the houses so that it was quite impossible to go to sleep until Parma finally consented to end its nocturnal concert.

The question of particular interest to us is, Are we Americans a musical nation? And, if so, how do we compare in our love for music with Germany, Austria or Italy? In the aggregate there are perhaps as many real lovers of music among us as in any of those countries, but our percentage is not so large, compared to total population. The splendid work in the public schools is doing a great deal to turn the young generation in the right direction. There are a great many of us already who do not greet with a blank stare the names of the great foreign masters; in fact, there is a large and vastly increasing proportion that even knows how to pronounce their names with reasonable correctness. We are making tremendous progress, but let us not be too easily satisfied with ourselves. We have given one name to music—Edward A. MacDowell—which is quite fit to rank with any of the names of foreign contemporaries. When we get to the point, where, say, seventy-five million of our one hundred million, know who Edward A. MacDowell was and appreciate the fact that his is a name which, through his work and their occasional appearance on concert programs, means as much or more to the ears of Europe of today as such names as Washington, Franklin or Lincoln, then—and then only—can we with right begin to regard ourselves with some complacency as a musical nation.

\* \* \* \* \*

Gustav Brecher, the Hamburg conductor, made an orchestral version of the Schubert "Military March" (best

known in the Taussig transcription for piano), and it was played recently by Nikisch at one of the Philharmonic concerts in Berlin. There are some extreme purists who object to these arrangements being placed upon a serious symphony program. It is good to see that one of the supreme authority of Arthur Nikisch gives his endorsement to the playing of such arrangements; as a matter of fact—something which Weingartner's splendid orchestral transcription of Weber's "Invitation to the Dance" has already demonstrated—many famous piano compositions are altogether too large to be effectively performed on the piano itself, except by the very greatest masters, and gain tremendously by being painted in glowing colors on a large orchestral canvas.

I have heard Godowsky play his "Fledermaus" transcription many times and, though the effect he produces is a true marvel of pianistic work, I always yearn to hear this triumph of polyphonic cleverness played by a great orchestra. Perhaps Godowsky himself will orchestrate it some day—he has hinted as much.

\* \* \* \* \*

Some kind (but modestly anonymous) friend writes to the "Bystander" in regard to the story printed last week about Moszkowski and Brahms, "The story is true enough, only it was not Brahms who excluded himself, together with Bach and Beethoven, from the rest; but von Bülow, the great apostle of the three great B's, made the claim. Did Brahms ever write a word of French?"

Many thanks, dear "C. E.," if I read your musical signature aright. I do not doubt that it was von Bülow instead of Brahms. The story fits in better and you will remember that, in relating it, I expressed doubt as to Brahms' participation. If "C. E." knows any more good stories about musicians that are not generally known I should be very glad to have him relate them through this column.

\* \* \* \* \*

Our old friend, Captain Zuniga, of the King's Own Royal Spanish Hussars, stationed at Seville, has had a sudden and, considering the length of his service, a well deserved promotion conferred upon him by the New York American. "At the words of the general," says a recent report of "Carmen." Prosit (or whatever may be the proper word in Spanish) "General" Zuniga!

\* \* \* \* \*

The Caruso waist line has been subject to a rapid course of vanishment within the last week or two, due, it is said, to persistent indulgence in milk—and nothing else. Another case where the punishment fits the crime.

\* \* \* \* \*

It was W. B. Chase, of the Evening Sun, who said the neatest thing about the unpleasantly spectacular "Carmen" of last week. Speaking of the influence film acting has had in causing changes in the operatic "Carmen," he concluded with the classic words: "O tempora! O movies!"

\* \* \* \* \*

But it was left to the "Mail Chute" man of the Evening Mail to enbalm this now historical incident in verse:

"I am the lady you tackled and threw so,"

Said Mrs. L.-T. to Signor Caruso.

"You started that stuff. I don't think I'll get well again,"

Said Signor Caruso to Mrs. Lou-Tellegen.

\* \* \* \* \*

Here is the witty reply of that veteran French composer, Camille Saint-Saëns, when called upon to express his opinion of the work of a young fellow composer: "Il travaille extrêmement bien avec les idées qu'il n'a pas"; in English: "He works extremely well with the ideas that he does not have."

BYRON HAGEL.

### American Institute of Applied Music Recital.

The institution presided over by Kate S. Chittenden, the American Institute of Applied Music, gave a program of nine numbers at headquarters, February 18, consisting of six pianists, pupils of Miss Chittenden, the dean, two vocal pupils of Mr. Lanham and one each of Mr. Schradieck (violin) and Mr. Hodgson (piano).

A prelude in E flat, one in D minor (Bach) and third gavotte (Chaminade) was played by Lucille Bradley; "Improvisation" (Godard), capriccio (Scarlatti) by Marie Farrelly; and Hazel Teats played Moszkowski's waltz in A flat. These are three of the younger pupils of Kate S. Chittenden, dean of the institute, and each exhibited a great measure of talent.

The following songs, "Ferry Me Across the Water," "Banjo Song" (Homer) and "I Am Thy Harp" (Wood-

man), sung by Myron Carman, showed that he possesses a voice of promise.

Alice R. Clausen, one of the artist pupils of Miss Chittenden, played "Lied," op. 71, No. 1 (Brüll) and "Third Novellette" (Schumann) with much color and breadth. These numbers were followed by "Danse Elegiaque" (Scott) and "Jardins sous la pluie" (Debussy), played by Anna-belle Wood with style and taste.

Louise R. Keppel rendered the nocturne for left hand alone (Scriabin) and "Polichinelle" (Rachmaninoff) with splendid feeling, and disclosed great ability and technical skill.

Mrs. R. E. Powers, soprano, sang "I Hear a Thrush at Eve" (Cadman), "To a Messenger" (La Forge) and "Sunset" (Russell), giving pleasure to those present.

The evening closed with a highly excellent performance of Gade's sonata for violin and piano, op. 21, by George Raudenbush, a talented young violinist, who played with sincerity of purpose and ability, and Elsie Lambe, pianist, whose playing was remarkably fine and clearcut. There was an excellent attendance, notwithstanding the bad weather, and this is in itself a compliment to the institution.

### VON ENDE MUSIC SCHOOL STUDENTS' RECITAL.

#### Violin, Vocal and Piano Music Attract Large Attendance.

Ten numbers made up the program of the students' recital at The von Ende School of Music, New York, February 19, when, notwithstanding the extremely cold weather, an audience which completely filled the roomy quarters gathered to hear the program. Advanced pupils of the various members of the teaching staff took part, and high class music was performed in such fashion as to compel attention at the outset and retain this attention throughout. Precocity was exceedingly marked in some instances; young lads or girls played with such amazing surety and artistic interpretation, with such absolute refinement and attention to detail, that the mature listener could but marvel. This means great natural talent in the first place, developed by skilful guidance, so that the two combined produced amazing results. To attract such talent, this is the problem of the school; to develop it then becomes the duty of the teacher. That this is done with thoroughness and results the attendants at The von Ende School of Music bear witness.

Perusal of the appended program will repay any one interested in the doings of an up to date, wide awake school, for along with standard works are found many novelties; anything performed at The von Ende School of Music is worth listening to. The way these numbers were performed reflected genuine credit on the teaching staff of the institution, and especially upon the director, Herwegh von Ende, whose motto seems to be the Emersonian "Hitch your wagon to a star."

Sonata, op. 7 (Beethoven), Ferdinand Wachsman, pupil of Sigismond Stojowski; "Song Without Words" (Mendelssohn), "Invention" (Bach), "Le Papillon" (Lavalée), Minnie Kaufman, pupil of Lawrence Goodman; aria from "Thais" (Massenet), "Chère Nuit" (Bachelet), Cecile Heller, pupil of A. Remenyi von Ende; aria from "Orpheus" (Sgambati), staccato etude (Rubinstein), Henry Oberndorfer, pupil of Alberto Jonas; "Chanson Danoise" (Sandby), mazurka (Mlynarski), Mildred Keightly, pupil of Herwegh von Ende; etude, D flat major (Liszt), "Tarantelle" (Rubinstein), Lena Golden, pupil of Hans van den Burg; "Ave Maria" (Bruch), "Zueignung" (Strauss), "Die Lorelei" (Liszt), Cecile Heller; "Des Abends" (Schumann), polonaise, A flat major (Chopin), Pearl Rothschild, pupil of Alberto Jonas; "Spanish Dance" (Sarasate), "Perpetual Motion" (Ries), Helen Vogel, pupil of Herwegh von Ende; "Hungarian" fantasy (Liszt) (Bernard Kessner at the second piano), Rebecca Harkavy, pupil of Elise Conrad.

### Recent and Forthcoming Engagements of the Kasner Quartet.

The Kasner Quartet, which is becoming well known in New York and vicinity, has had an unusually busy season. On February 16 it was heard at a concert given by the Corinthian Lodge, F. A. M., Central Auditorium, Orange, N. J.; on the 18th, at the Artists' Concert, Assembly Hall, Newark, N. J. Next week, February 28, the quartet will be heard at the Monday Music Club's concert at Orange, N. J., a reengagement. March 2 it appears at East Orange, N. J.; March 3, Maplewood, N. J., and on the 6th at Dover, N. J.

Programs given by this quartet are attractively arranged and include numbers by each member singly, in duet and trio form.

The members are Jacques Kasner, first violin; Josef Strisof, second violin; Otto K. Schill, viola; and Russell B. Kingman, cello.

Under the able leadership of J. J. Moncrief, the Winnipeg (Canada) Oratorio Society has been doing some interesting work during this season.

**"ESTHER" GIVEN BY SUPERIOR CHORAL UNION.**

**1,200 Persons Enthuse Over Latest Achievement of Musical Organization.**

Superior, Wis., February 10, 1916.

Artistic in every detail, from the sounding of the opening chord, until the echoes of the final note had died away, the cantata "Esther," given by the Civic Choral Union at Superior High School last night, made a profound impression upon the 1,200 persons who crowded the auditorium.

Even more successful than the production of "Balshazar" last spring, the giving of "Esther" added a marked triumph to the work of a society that has been described by one critic as "the only organization of its kind in the State, and, to the best of my knowledge, in the country."

The entire cast sang splendidly, the principals, without exception, coming up to the high mark set for the organization. Special praise was given Oliver Johnson, as Haman. His rendition of the duet, "A Song of Joy," in the opening act with Claude Luse, brought a round of applause.

Mrs. David August as Esther, gave a well studied interpretation of the part, and participated in many duets. Claude Luse sang splendidly. Mrs. E. S. Buchman, as Zeresh, in the solo, "Thy Gallant Defeat," showed great strength and sweetness combined. Mattie Potter gave a pleasing rendition of the part of Mordecai's sister.

The best number of the entire program was the singing of the finale, "Do I Wake or Am I Dreaming?" by a quartet consisting of Mrs. E. S. Buchman, Mattie Potter, John E. Williams and Gordon H. Leary.

Mrs. W. B. Paton, Ragna Nelson, Thomas Phillips and C. B. Olson received much praise for the interpretation of their parts.

On a par with the work of the principals was the singing of the chorus numbers. The singing of sixty or more persons in the chorus showed arduous, conscientious training.

An orchestra of twenty-three pieces, under the direction of Col. H. A. George, gave the singers musical accompaniment.

The cantata was given under the direction of Prof. J. G. King and Col. H. A. George. Professor King has devoted months to arranging and directing the cantata.

Owing to complications, the plans to give a repetition of the performance, to satisfy the 400 people who could not obtain tickets yesterday, has been abandoned.

The cast follows: Mrs. David August, Esther, the queen, Claude Luse, Ahasuerus, the king; Oliver Johnson, Haman; John E. Williams, Mordecai; Mrs. E. S. Buchman, Zeresh; Mattie Potter, Mordecai's sister; Mrs. W. B. Paton, Prophetess; Ragna Nelson, Princess Medina; Thomas Phillips, Scribe; C. B. Olson, Beggar; Gordon H. Leary, Hegal and High Priest; Thomas Phillips, Herald and Harbonah.

**Gabrilowitsch Will Play Brahms and Liszt.**

Ossip Gabrilowitsch will give a piano recital—the fifth of his historical series—in Aeolian Hall, New York, this Thursday afternoon, February 24. The Russian pianist will devote his program exclusively to works of Brahms and Liszt, as follows:

Variations and fugue on a theme by Handel, op. 24.....Brahms  
Intermezzo, A major, op. 118.....Brahms  
Intermezzo, E minor, op. 119, No. 2.....Brahms  
Rhapsodie, E flat major, op. 119, No. 4.....Brahms  
Sonata, B minor.....Liszt  
Dance of the Gnomes (Gnomensreigen).....Liszt  
Love Dream (Liebestraum).....Liszt  
Etude, F minor (from "Etudes d'execution transcendante").....Liszt

**Leginska to Play in Schenectady and Syracuse.**

Ethel Leginska, the pianistic marvel, has been engaged by Walter Damrosch, as soloist with the New York Symphony Orchestra for this coming week at Schenectady and Syracuse, N. Y. These two concerts make the total number of appearances for Leginska with this orchestra nine.

**Arthur Middleton in the West.**

Arthur Middleton, bass-baritone of the Metropolitan Opera Company, is at present making a short tour of the West. The itinerary includes recitals in Buffalo, Chicago, St. Louis and San Antonio.

**Valentina Crespi to Be Heard at Hotel Biltmore.**

Valentina Crespi, Italian violinist, is to appear at the Hotel Biltmore, New York, February 27, at the Italian Red Cross Benefit.

**Carl Rupp Doering's Theme and Variations.**

A new publication just in for review from Breitkopf & Härtel is Carl Rupp Doering's op. 9, "Theme and Variations."

This is a form of composition which is only too apt to belong to the "dry as dust" class, but Mr. Doering has invented a fresh, original and unhackneyed theme and evolved a set of variations which are not only interesting as an example of excellent musicianship, but are in themselves miniature piano pieces of charm, attractiveness and vigor. The work avoids falling into the pit of excessive length and would make an excellent program number. It does not much exceed the fourth grade in difficulty.

**RECORD RICHMOND AUDIENCE**

**GREET'S McCORMACK.**

**Return Engagement of Irish Tenor—Over \$5,000 Gross Receipts Taken In.**

Richmond, Va., February 19, 1916.

Not in the musical chronicles of this city has there been accorded to a visiting artist on a return engagement such a reception in point of numbers and enthusiasm as that given February 15 at the Auditorium, to the Irish tenor, John McCormack. For the first time since it developed from a market house into a concert hall, so far as the memory of one man can recall, the City Auditorium's vast floor and deep balcony were not large enough to accommodate the crowds that clamored to buy seats, and chairs were sold on the stage.

He opened the program with two superb Handel arias, both of which he sang in magnificent style, displaying the undoubted beauty of his voice and a breath control not short of amazing. The program contained also a group of four songs by Schubert, Schumann, Rachmaninoff and Tchaikowsky. His rendition of these completely captivated his audience, and he was forced to give several encores. The rollicking "Nelly My Love, and Me," concluded the group of Irish songs, but not according to the idea of the audience. The house took matters into its own hands and encore after encore was compelled and generously given. From the opening Handel numbers to the closing song, not only the pit, but the balcony, rose at him and when he had finished the house actually rose and remained standing, applauding and even cheering until he came back and sang again.

Edwin Schneider, the accompanist, provided such support, both to Mr. McCormack and to Mr. McBeath as soloists rarely are able to obtain.

Mr. McBeath's playing was well received.

The concert was given under the local management of W. H. Betts, who brought Mr. McCormack to Richmond last year. This was a night of triumph for Manager Betts, as well as the artists, for lack of the broad smile which he wore were figures to the effect that the gross receipts were more than \$5,000, making another new record for Richmond.

B. H. W.

**SUSANNE OLDBERG JOINS FACULTY OF THE WASHINGTON COLLEGE OF MUSIC.**

**President S. M. Fabian Gives Interesting Musicales in Her Honor.**

A very enjoyable evening was spent recently at the Washington (D. C.) College of Music, when S. M. Fabian, president of the college, gave an informal reception in honor of Susanne Oldberg, the occasion being the addition of this gifted artist to the faculty of the college. About fifty friends of Mme. Oldberg and Mr. Fabian were invited. The college was handsomely decorated and a most delightful supper was served about eleven o'clock.

Greatly enjoyed was the following informal program: Piano—"Rigoletto" paraphrase and "Romance" (Liszt), voice—"Mädchen mit den roten Mündchen" (Franz), "The Rainbow Child" (Coleridge-Taylor), Adele Robinson; piano—concert etude (MacDowell), "Romance" (Rubinstein), Isabel Jarvis Primm; voice—"Bitte," "Weil auf Mir," "My Little Woman" (Franz), "Lady Mine" (Lohr), H. H. Campbell; voice—"Pierrette's Song" (Coates), "Se tu m'ami" (Pergolesi), Alma Thomas; piano—etude, eccosaise, nocturne, mazurka, valse, prelude, No. 23, polonaise (Chopin), rondo (Field), "Soiree de Vienne" (Schubert-Liszt), Mr. Fabian.

Mrs. Oldberg accompanied for Miss Robinson and Mr. Campbell, and Miss Primm performed a similar service for Miss Thomas.

**Litta Grimm, Soloist at Fifth Avenue Baptist Church.**

Litta Grimm, the popular contralto, has accepted the position as soloist in the Fifth Avenue Baptist Church, New York.

A costume recital given by the Matinee Musicale of Indianapolis, Ind., was a novel and pleasing affair. The program was varied, ranging from Couperin to Leschetizky, and including a group of Tyrolean folksongs. Mrs. Schurmann is president of the club, and Mrs. Charles A. Pfafflin was responsible for the unique and attractive program.

**ALBERT SPALDING SCORES TRIUMPH AS SOLOIST WITH PHILADELPHIA ORCHESTRA.**

**Distinguished Violinist Gives Impressive Rendition of the Brahms Concerto in D—Conductor Stokowski Presents Initial Public Performance of Daniel Gregory Mason's First Symphony.**

Philadelphia, Pa., February 20, 1916.

Albert Spalding made his first appearance with the Philadelphia Orchestra last Friday afternoon and Saturday evening. Despite the fact that he has never appeared at these concerts before, Mr. Spalding is by no means unknown in this city. At his recital in Witherspoon Hall last season he was accorded an enthusiastic reception, and his every other appearance here, both in public and private, brought him similar honors. So that the outburst which followed his performance of the Brahms concerto in D at both concerts was a matter altogether expected.

Mr. Spalding's mastery of the violin needs no further corroboration at this late day. The noble melody of the first movement of the composition he played in the most impressive manner. And in the two final movements he showed the keenest sense of the abounding subtleties of the Brahms method. This concert of the orchestra was also featured by the first public performance of Daniel Gregory Mason's first symphony. The mere presence of this work among the long list of important novelties presented by the Philadelphia Orchestra this year is evidence of the fine intentions of Leopold Stokowski. And it is also worthy of note that it was given sympathetic performance by Mr. Stokowski and his men and that the composer was there to acknowledge the honors.

Mr. Mason's work, however, is more likely to please the professional musician than the more or less untutored music lover. It shows an ingenious manipulation of various and interesting themes which is scholarly, but just a little bit more. There can be little doubt that it is filled with interesting material for the trained musician. But it is somewhat lacking in the qualities which grip the imagination. The concert opened with the "Prometheus" overture of Beethoven and closed with the "Huldigungsmarsch" of Wagner.

H. P. QUICKSALL.

**Hemus Forces Increased.**

Increased demand for Percy Hemus and his accompanist, Gladys Craven, has made it necessary to include the services of M. E. Armitage for booking the baritone.

Mr. Armitage, well known to the managerial world, will be Mr. Hemus' traveling and personal representative.

**Flonzaley Quartet Plays Tanciew Work.**

A feature of the concluding Flonzaley Quartet concert in Aeolian Hall, New York, Tuesday evening, March 14, will be Sergei Tanciew's quartet in C major, op. 5, one of six, remarkable for their power and beauty.

**AROUND THE COUNTRY.**

In the Cincinnati letter, published in the MUSICAL COURIER of February 10, Dr. Kunwald, director of the Cincinnati Symphony Orchestra, was erroneously quoted as saying that Weber had been an opponent of Wagner. Our Cincinnati correspondent calls attention to this error, stating that Dr. Kunwald made no such claim and showing the absurdity of it, as Wagner was but a thirteen year old boy at the time of Weber's death. The error was due to hastiness in transcription on the part of the correspondent.

Various members of the Saturday Club of Sacramento, Cal., presented an interesting program before the members of the society, works by Scarlatti, Donizetti and Chopin being given by Alice Madeley, Lela Peake and Mrs. E. B. Julian. Mrs. Edward Pease proved a capable accompanist. A paper was also read by Mrs. Homer Henley.

O. Gordon Erickson, head of the music department at the Oak Park (Illinois) High School, uses the MUSICAL COURIER as a reference book to inform his class upon all current musical events of the world.

At a musicale given by the Transportation Club of Salt Lake City, Utah, the Orpheus Club, of that city, furnished an interesting program. A. R. McNitt is president of the club, and E. D. Wickins is chairman of the entertainment committee.

At the first meeting of the season of the MacDowell Club, of Milwaukee, Wis., the program was made up of compositions by Goring-Thomas, Hildach, Brahms, Dvorák, Ruckauf, McFadyen, Craxton, Saint-Saëns, Chopin and Liszt.



# MONTREAL LIKES ORNSTEIN'S FUTURISM.

On February 13 Leo Ornstein, the ultramodern composer and pianist, gave a recital at His Majesty's Theatre, in Montreal. The young pianist was so enthusiastically received by the press and public of the Canadian city that he was at once reengaged for a second recital on February 27. The following notice is from the Montreal Star of February 14:

FIRST FUTURIST CONCERT IN CITY HAS GREAT VALUE.

LEO ORNSTEIN AMUSES AND EDUCATES LARGE AUDIENCE—  
BRILLIANT PLAYER.

This was the first "futurist" concert in Montreal, and C. O. Lamontagne is to be thanked for it.

The audience was confused or enlightened, annoyed or amused, enthusiastic or condemnatory according to its separate individualities, but no one was left unmoved. Whatever his faults, Mr. Ornstein is positive, disturbing; and it is good to be jostled out of the lethargy that follows upon travel in the old circle.

Just where the "futurists" are, no one seems to know; and the futurists would probably be the first to admit it. Does an explorer recognize country hitherto untrodden? Why worry the musical pioneer for explanations and excuses? It will be the business of the future critics to provide reasons. The historian can look backward, the futurists are avowedly looking forward.

The futurists are blamed for breaking rules. Haydn said once that all the rules were his very humble servants. Mendelssohn declined to analyze the opening chord of his "Wedding March," saying he didn't know what it was and didn't care. Bach, as church organist, suffered complaint for "introducing strange harmonies into the service." These repetitions of history do not prove the present day futurists right; if they did, any anarchy could be justified on the same grounds; but they help to make one tolerant and Mr. Ornstein showed so much tolerance at least to lag behind him in this respect.

BY EASY STAGES.

There was nothing frightening in the sonatina; indeed, there were tunes aplenty, and harmonic progressions that did not offend the ear. And before this number was half over, the audience realized the presence of a pianist of great promise, promise generously fulfilled in the Debussy pieces.

Those who expected sensations of painful shock in Cyril Scott's "Dance of the Elephants" must have been mildly disappointed—the dissonances were not unduly harsh, the melody quite comprehensible.

This section of the program was really introductory, but before reaching the apex the full exposition of futurism in his "Wild Men's Dance," Mr. Ornstein paused to discourse with confident and convincing oratory upon the beauties of the Bach chorales, arranged by Busoni. The Schumann numbers were handled boldly, not disrespectfully, but with authority; and Liszt's rhapsody became very pictorial under Mr. Ornstein's fingers.

Maurice Ravel, being now something more than a name in Montreal (thanks to the progressive spirit of a few local musicians), the "Oiseaux Trieste" was accepted as in no wise immoral or vicious. Korngold's piece was likewise allowed to pass with no more than surprise or seeming mental disturbance than is evoked by a new and ultra-modern Debussy composition; but in the "Three Moods" Mr. Ornstein measured up to press announcements of strangeness. He did not conceive of "anger" as a pretty mood; this anger was violent, frank, brutal, if you like, evidently designed to be unpleasant, yet not undesigned in regard to structure and context. The audience was unrestrainedly amused, but suddenly met another condition in "Peace," all lightness of texture and weaving harmonies; to be plunged again into merriment by a torrent of crashing sounds in "Joy."

"The Funeral March of the Dwarfs" is not a conventional procession. Written in three-beat rhythm, its pattern is definite and its interest steady, even if the ideas cast into this mold cannot be absorbed all at once.

"WILD MEN'S DANCE."

The climax came in the "Wild Men's Dance," the performance of which is reported to have made the late Theodor Leschetizky turn purple with rage. In this, the curiosity of Mr. Ornstein's auditors must surely have been satisfied. It was bewildering, upsetting, to find that so many discordant chords could come from the piano all at one time. The effect was to make people laugh once more; the purpose of the music is not understood. It sounded very mad. Still, on reflection, there was likely method in it; it was certainly amazingly clever from a technical viewpoint. Perhaps—

As if to show that he could cater to the orthodox if he chose, Mr. Ornstein poured honey into the Chopin nocturne to the fullest measure of tradition. He reversed unexpectedly in the waltz, turning it around slowly and commenting upon it brightly, with a sort of whimsical satire. In the etudes, Mr. Ornstein was once more in a reproductive rather than a critical temper, but reproduction in this case was not mere mimicry, but reflection. The Rubinstein waltz was set ablaze merrily, fuel piled on increasingly in the virtuosian style so well known, yet not indiscriminately.

The applause that followed expressed something more than idle gratification in the exhibition of a novelty, and after one-half the audience had started for the doors the other half clamored until Mr. Ornstein came back and played the "Butterfly," as respectfully, and withal as poetically, as one could ask.

As a pianist, Mr. Ornstein is brilliant, original, highly endowed, one whose inquisitive mentality has led him into unfamiliar bypaths. Many will follow him, doubtless, because the way looks attractive. As a composer? Only the future holds the answer.

## Manager Emil Reich in New York.

Emil Reich, the concert manager, has just returned to New York after having toured the Western States extensively. Mr. Reich is adding to his list of artists many well known musicians. His complete list will be published in this paper in a forthcoming issue.

## Gertrude Hale Recital Postponed.

Owing to serious illness, the song recital by Gertrude Hale, which had been advertised to take place Thursday evening, February 17, in Aeolian Hall, New York, has been

postponed until the early part of March. Her program will be the same as originally scheduled and subscribers' tickets will be good for the postponed date.

## SAN CARLO OPERA COMPANY ENJOYED IN KANSAS CITY.

Fine Series of Performances Attended by Artistic and Financial Success—Enthusiastic Audiences Applaud Work of Excellent Artists Brought Together by Manager Fortune Gallo.

Kansas City, Mo., February 13, 1916.

The San Carlo Grand Opera Company has made its annual visit, giving "Lucia," "Thais," "Aida," "Tales of Hoffman" and "Trovatore." Under the capable management of Fortune Gallo this company is improving by leaps and bounds in all the essentials of grand opera. Everything in scenery and costumes seemed new, while the singers showed experience and excellent training. The chorus throughout the performance gave a splendid account of itself, which proves the wisdom in Signor Gallo in choosing quality rather than quantity. Chevalier Giuseppe Anzelini, musical director, was given a hearty welcome by reason of the good impression he made last year with this company. As before, he conducted with ease, decision and authority entirely from memory.

"Lucia" was sung by Millo Picco, guest artist; Giuseppe Agostini and Edvige Vaccari.

"Thais" made a favorable impression on perhaps the most critical audience. Margerite Beriza, guest artist of the San Carlo Opera Company, and soprano of the Chicago Opera, and Millo Picco, formerly of Boston Opera, sang leading roles. As Thais Mme. Beriza was charming, especially in the spiritual scenes. Millo Picco's smooth beautiful voice, full of color, always satisfying, never strained

for dramatic effect, gave us an Athanael not soon to be forgotten.

In "Aida," Mary Kaestner and Alessandro Modesti renewed the good impressions they made last year. Manuel Salazar as Radames created a sensation by his intense dramatic authoritative singing. In "Tales of Hoffman" Giuseppe Agostini again revealed a fine tenor voice.

"Trovatore" was given with a verve and spontaneity which seemed an expression of gratitude for the good reception Kansas City had given the company during its visit. Giacomo Spadoni conducted. Caroline Zaioner as Azucena revealed a deep and beautiful contralto voice and unusual dramatic capabilities. Much of the splendid financial success of the season here was due to the capable local management of Myrtle Irene Mitchell, who has the fine faculty of interesting both the musical and the unmusical in artistic attractions of high value.

GENEVE LICHENWALTER.

## Alice Nielsen's Transcontinental Dash.

Alice Nielsen left San Francisco on Saturday, February 19, in a transcontinental dash for Boston, where she is to appear in concert at Tremont Temple on Thursday, February 24 (today). Next Sunday, February 27, Miss Nielsen is booked to sing in Patterson, N. J.

At a meeting of the Cecilian Club of Richmond, Va., held at the home of Mrs. M. C. Kellogg, the subject under discussion was Beethoven and the "Pastorale" symphony. Among those present were Mrs. Robert Burnham, Mrs. Neale Bennett, Mrs. H. B. Hanger, Mrs. Harvey Chenault, Mrs. J. R. Johnson, Mrs. S. J. McGaughey, Mrs. Alexander Denny, Mrs. T. D. Chenault, Mrs. G. W. Pickels, Emma Watts, Mary D. Pickels, and Jamie Caperton.



OFFICE OF THE PRESIDENT

February Second,  
Nineteen Hundred Sixteen.

Managing Editor,  
"Musical Courier",  
New York City.

My dear Sir:

Analysis of the influences which combined to make of the Exposition such an unqualified success has still further convinced us that one of the great, vital contributions has been the loyal, patriotic and most effective support of the press.

Frankly we admit that in common with the thousands of our visitors, we, close to the Exposition and responsible for it, have marveled at its symmetrical success - a success despite adverse world conditions, unsettled national conditions, an almost overwhelming conjunction of difficulties and handicaps which militated against such a result.

All Americans should feel gratified that more foreign governments participated in this than in any previous American Exposition. Accepting the invitation extended by this government and respecting American integrity and enterprise, they joined us in the effort to make of the Exposition an international success. American states contributed public funds with the hope that through their participation American institutions might be better understood. Exhibitors spent vast sums in their efforts to show the visitor a decade's advance in every field of human endeavor. All these, nations, states, individuals were partners in an undertaking which sought adequately to celebrate a world achievement - the completion of the Panama Canal.

I feel that I here express the gratitude of all these and of all our visitors who through the Exposition gained a better understanding of life's finer things and of true international fraternity. You aided in all this by the assistance rendered through the "Musical Courier". No word of ours can add to the satisfaction you must feel in having given such service in a world work, but desiring to recognize the great forces that made the Exposition's success, we want to send you at this time our earnest and grateful acknowledgment.

Very truly yours,

President.

CCM-C

SAN FRANCISCO

CALIFORNIA

USA

The above is a facsimile of a communication from President Charles C. Moore, of the Panama-Pacific International Exposition, to the Musical Courier. Mr. Moore expresses appreciation for the effective support of the press, including the Musical Courier, in behalf of the big exposition held in San Francisco last year.

## NEW JERSEY FESTIVALS ARE ATTRACTING NATIONAL ATTENTION.

Music Lovers from All Parts of the Country Apply for  
Patron's Tickets—Many Out-of-Towners  
Planning to Attend the Concerts.

## MUSICIANS MEET TO FORM STATE ASSOCIATION.

### Music Notes.

671 Broad Street,  
Newark, N. J., February 21, 1916.

Over \$5,000 has already been subscribed for the Newark Festival concerts, not scheduled to take place until May 1-4. In Paterson, where the festival will be held April 27-29, over \$4,000 has so far been subscribed. The prospects in Jersey City are also bright. Requests for patrons' seats are being received continually, many of the orders being received from persons living in New York or cities still more distant, who intend visiting the Jersey cities at this time. Newark's 250th Anniversary celebration promises to draw a record throng to this city, and the fact that the Newark concerts will open the city's festivities seems certain to indicate crowded houses. All communications relative to the New Jersey festivals should be addressed to the secretary, 671 Broad street, Newark.

V. EDNA SAUER ASSUMES MANAGEMENT OF JERSEY CITY FESTIVAL.

V. Edna Sauer, who so successfully directed the recent production of the Jersey City Society Circus, which drew

JOHN T. HAND.



such tremendous throngs to the Armory there, has assumed the local management of the Jersey City Music Festival. Although the local office of the Festival Association will still be located at Lauter's, 149 Newark avenue, Miss Sauer's headquarters will be at 344 Pacific avenue, where she can also be reached by telephone, Bergen 376.

### NEW JERSEY STATE ASSOCIATION OF MUSICIANS.

The second gathering in Newark on Saturday of musicians from various parts of New Jersey in an effort to form a New Jersey State Association of Musicians, is referred to editorially on another page of this issue of the MUSICAL COURIER.

### "OPEN HOUSE" AT NEWARK MUSICIANS' CLUB.

George J. Kirwan and Alexander Berne ought to be on the stage, or else —. Saturday night at the weekly "open house" meeting of the Newark Musicians' Club they both made their debut as magician-actor-musicians and scored a decided "hit." Few were aware of the fact that Professor Kirwan also scored a hit a few days before when he came in contact with the icy pavement and acquired two broken ribs and a slightly mutilated arm, for his "stunts" on this occasion made one think only of the humorous side of life. The tenor and pianist were indeed a sketch and kept the audience on the edge of their seats continually and in convulsions of laughter. Bravo, teammates! And we are glad to know you are both to give us an encore next Saturday.

Harry Biggin, another of Newark's "good" tenors, will appear as some one else when the members of the Musicians' Club and their friends meet again next Saturday night. He will have the assistance of lots of real talent in a novel and unique cabaret show better than the finest of Broadway reproductions.

Charles Wold, referred to recently in "The Bystander," following his success at the Pleiades Club of New York, scored another decided "hit" with his musical glasses. It is to be hoped that he will be heard again soon.

Every Saturday night the local club is to hold some interesting event. The board of governors will meet on March 4 to receive new applications of new members. March 11 is the regular meeting night of the club, when a delightful musical program is promised.

### NEWARK MUSICIANS' CLUB'S PUBLIC CONCERT.

On Tuesday evening, March 7, the club will hold its sec-

ond public concert in Wallace Hall. One of the most attractive programs ever presented on a local concert platform will be offered at this time. Among those who will take part: Piano solo, Herbert Sachs-Hirsch; ladies' trio, May C. Korb, Mrs. George J. Kirwan, Mrs. George W. Baney; violin solo, Ethel Cecilia Smith; contralto solo, Mary V. Potter; cello solo, Russell B. Kingman; double mixed quartet, Mrs. Herbert Smith, Otilie MacDonald, Mollie Ely, Bella Tiffany Sutherland, Harry M. Biggin, Ernest A. Burkhardt, Nicholas J. Tynan, Millard Roubaud; two pianos (eight hands), Frank C. Mindnich, W. A. Theuer, Alexander Berne, Irvin Randolph; tenor solo, John A. Campbell; string orchestra, Robert Griesenbeck. Edwin Wickenhoefer, Jacob Rittenband, Robert Atwood, Alfred G. Anderson, Franklin Brannin, Jacob M. Gloeckner, John A. Loesche.

The advance sale of tickets began this morning at Lauter's, 593 Broad street, and will continue until Saturday. The public sale will commence Monday, February 28. Seats sell for fifty cents, seventy-five cents and one dollar. The proceeds will be divided between the municipal organ fund and the Musicians' Club.

George J. Kirwan is in charge of the concert.

### NOTES.

Florence Hinkle, soprano, and Emilio de Gogorza, baritone, will be heard in recital in Newark, on February 25, in the Palace Ball Room. The concert will be given for the benefit of the Home for Aged Women. Tickets may be purchased at Lauter's, 593 Broad street, or from Mrs. Henry Young, Jr., 43 Washington street, Newark.

Albert Spalding will be heard in Newark on March 2, assisted by Loretta Del Valle, coloratura soprano.

A musicale for the benefit of the Essex County Women's Christian Temperance Union was given on Friday evening, February 11, in the studios of Lillian Jeffries Petri, 847 Broad street. The assisting singers were Susanne Bowen, soprano; Malcolm Corlies, baritone, and Gaston Francois. An interesting program of solos and duets was performed. Mrs. Petri played MacDowell's "Witches' Dance," the Chopin G major nocturne, Raff's "Rigaudon," Liszt's "Liebes-traum" and the Liszt arrangement of melodies from Verdi's "Rigoletto." Paul Petri sang Homer's "Banjo Song" and the same composer's "Two Lovers and Lizette." A large audience attended.

T. W. A.



JOHN T. HAND'S OPERA CHORUS, SALT LAKE CITY, UTAH.

First row, left to right: Barbara Swenger, Stella Lund, Lillian Davis, Josie Bentley, Edna Anderson, Madona Henry, John T. Hand, Nellie Haabrouck, Mollie Lindell, Dagmar Lund, Carl Samuelson, Lorus Pratt, John Kane, Clifford Aleene. Second row: Mabel Harrison, Hazel Jones, Hortense Hinkley, Afton Hatch, Mignon Johnson, Junita Law, Aura Rogers, Ora Ridges, Susie Scofield, A. G. Jewkes, L. Hickman, Frank Lawrence, George Knudson, August Glymsmyer, W. S. Holdaway, John Russon, Richard Johnson. Third row: Ethel Robey, Mrs. A. Kilgore, Leah Neibaur, Jean Jorgensen, Irene Walgreen, Edith Stanton, Anthon Lund, R. McDonald, Ernest Wright, Francis Wetzel, G. Johnson, Wilford Steadman, Charles Mason. Top row: Austin Grant, Leonard DeHann, Vaughn Holdaway, Paul Maloney.

SEE "VARIATIONS" IN EDITORIAL SECTION.



## The Unprecedented Success of

# FRIEDA HEMPEL

THE METROPOLITAN  
OPERA'S UNRIVALED  
SOPRANO

at Her New York Recital, Carnegie Hall, on February 15th, Is Shown by the Following Criticisms in the Daily Press

New York Times  
February 16, 1916

### MISS HEMPEL'S RECITAL.

SONGS AND ARIAS DELIGHTFULLY  
SUNG IN CARNEGIE HALL.

Frieda Hempel, who is now and has been for several years the chief reliance of the Metropolitan Opera House in coloratura singing, gave a song recital in Carnegie Hall yesterday afternoon. There was a large audience present, and Miss Hempel gave a delightful exhibition of an art that she has unquestionably made finer and more finished since she first came to this country. Miss Hempel is one who takes thought about her art, and has raised herself to a higher artistic stature thereby. Her program yesterday was made up almost wholly of music particularly well adapted to her voice and style, and there was much artistic enjoyment to be derived from the way in which she presented it.

She began with the air that ought to be "Divinites du Styx" from Gluck's "Alceste"—an air that has been introduced into "Orfeo" in the New York performance of recent years. It was not "Divinites du Styx" because she sang it in German, a transformation not altogether to its advantage. There were breadth and passion in her delivery of it; but this air alone of all her music needed more weight and power of voice, more dramatic vehemence than belong to the singer. Handel's "O Had I Jubal's Lyre," in English, which followed, she took at a rapid pace, and sang the "divisions" with great brilliancy, flexibility and precision.

Miss Hempel is thoroughly at home in German Lieder within a certain range of expression. There were warmth and sincerity in her singing of Schumann's "Widmung," there was a greater charm of tenderness and grace in his "Nussbaum," of arch and mischievous humor in Schubert's "Forelle" and Brahms' "Vergebliches Ständchen"; for these it would not be too much to say that she struck quite the right note of expression and found an infinity of exquisite details, and otherwise for Mozart's "Warnung." Nor could there be wished a greater perfection of diction than she showed in these German songs—a diction whose finish is allied with the beauty and freedom of her production of tone. To this group she added Mozart's "Das Veilchen" in a manner worthy of the rest.

She sang another operatic air, "Ernani involami," from Verdi's "Ernani," with much of the large and expansive style of the finish and freedom of phrase that belong to it, and then added "The Last Rose of Summer" in English, as she does it in "Martha." More English songs followed. A beautiful and characteristic "Song of the Nile," by Courtlandt Palmer, in which Oriental color is used with skill in avoiding excess; "Phyllis Has Such Charming Graces," "The Lass with the Delicate Air," and two vivacious German songs, Wolf's "Elfenlied," which she had to repeat, and Pfitzner's "Gretel." Miss Hempel's English pronunciation was very good, indeed; scarcely more than a few of the vowel sounds betray the foreign accent. At the end she sang the brilliant arrangement for soprano solo of Strauss' "Blue Danube" waltz, with Italian words and some additional vocal ornamentation in which she had already been heard this season. Coenraad V. Bon played her accompaniments with the hand of a master.

New York World  
February 16, 1916

### FRIEDA HEMPEL HEARD IN CHARMING RECITAL.

OPERA SOPRANO DELIGHTS BIG AUDIENCE WITH ART IN MIXED CONCERT NUMBERS.

The many admirers of Frieda Hempel as an operatic soprano continued their allegiance when she appeared on the concert stage yesterday in Carnegie Hall.

Miss Hempel has not given her followers many opportunities to hear her in an extended recital program, but, judging by yesterday's success, she would contest first honors in popularity were she to adopt this form of entertainment.

Charming in voice, in her interpretations and in her appearance, the prima donna held her big audience to the end of her recital.

Gluck and Handel arias opened her program, followed by a German group of Schumann, Schubert, Mozart and Brahms. In these the singer's vocal art was a matter of admiration, and her enunciation a joy to operagoers. Two old English songs were archly sung; Wolf's "Elfenlied" and Pfitzner's "Gretel" were delightfully interpreted, and the popular "Blue Danube" waltz permitted the soprano to give a final exhibition of showy singing.

There were several encores, all simple, as Miss Hempel had agreed to replace Mme. Gadski in "Die Meistersinger" in Brooklyn last night, Mme. Gadski being indisposed.

New York Evening World  
February 16, 1916

Frieda Hempel, coloratura soprano of the Metropolitan Opera Company, gave her first recital in New York at Carnegie Hall yesterday afternoon. She was a success. There had been a doubt in my mind whether a voice as light as Miss Hempel's could give proper expression to the Lieder, German and English, that her program contained. It was unwarranted. She was as competent as she was charming. The clarity and beauty of her singing was accompanied by richness of expression and by convincing interpretive skill. From first to last she gave delight to a large, appreciative and discriminating audience, and she was graciously generous with repetitions and with added numbers.

From Gluck and Handel, through Schumann, Schubert, Mozart and Brahms, to the "Ernani Involami" and then to Courtlandt Palmer's "Song of the Nile" and to the delicious Old English classics, "Phyllis Has Such Charming Graces" and "The Lass With the Delicate Air," and ending with Strauss' "Blue Danube" waltz, Miss Hempel's program ran. "Der Nussbaum" and "Vergebliches Ständchen" were among the songs she had to repeat, and "The Last Rose of Summer" was among the added numbers.

New York Evening Post  
February 16, 1916

### MME. HEMPEL'S FIRST RECITAL.

Like so many other opera singers, Frieda Hempel has started in on the career of a concert singer. She gave her first New York recital yesterday before a very large audience at Carnegie Hall. The most enjoyable feature of the afternoon was not, as many people might suppose, her singing of an operatic aria from "Ernani," nor of the brilliant "Blue Danube Waltz." Mme. Hempel was at her best in the songs of Schumann, Schubert, Mozart and Brahms. In Handel's "O, Had I Jubal's Lyre," and in the dainty old English "Phyllis Has Such Charming Graces," which has been sung so frequently by Marcella Sembrich, Schumann's "Nussbaum," Schubert's "Forelle," Mozart's "Warnung," Brahms' "Vergebliches Ständchen," and, as an encore, Mozart's "Veilchen," was sung with admirable grace and archness and with a diction that was flawless. Mme. Hempel has learned the secret of perfect enunciation combined with exquisite tone, neither one sacrificed to the production of the other. The audience insisted on a repetition of the "Nussbaum." Some of us had become weary, through frequent hearings, of this popular song by Schumann, but Mme. Hempel sang it so interestingly that it seemed fresh once more. The perfect command of her breath in phrases of great length of the elegance of her phrasing in Handel's air were such as to delight connoisseurs, and she rivalled Mme. Sembrich in the charm which she delivered the old "Phyllis."

"The Lass with the Delicate Air" would have been improved if, as a whole, it had been taken in a more moderate tempo. The singer, added several encores and repeated Hugo Wolf's "Elfenlied," a stupid little song which does not deserve popularity. Even the waltz was silly, but when Mme. Hempel sings it she lends her own charm to the song and pleases her audiences.

New York Tribune  
February 16, 1916

### HEMPEL DELIGHTS CONCERT CROWD.

OPERA PRIMA DONNA SINGS EXQUISITELY IN RECITAL AT CARNEGIE HALL.

The operatic artist who finds the field of song recital an equally sympathetic and successful outlet for her powers is notoriously rare. The very qualities which make for quick triumph in at least the majority of modern operatic works may very well militate against success in the more intimate and restricted art. In most modern operas the finer arts of song find little scope, or at least the possession by a singer of these arts is by no means necessary.

A certain broad dramatic sweep, histrionic power and the ability to sustain a resonant tone—these will usually suffice for an operatic singer of today. Exquisite and suggestive phrasing, nuance of expression, variety of tone, interpretive understanding, are only too often lost virtues, and yet if a singer is to win in the field of pure song these virtues are of prime importance. There comes then a sigh of relief when a singer does emerge from the ranks of the opera who appears to equal advantage upon the concert stage. Such a sigh was possible yesterday afternoon in Carnegie Hall, when Frieda Hempel, of the Metropolitan Opera Company, made her bow for our concert audiences.

As Miss Hempel was to sing in the evening in Brooklyn in "Die Meistersinger," her program was short, but it was well chosen and it was delightfully sung. It opened with an air from Gluck's "Alceste," followed by Handel's "O, Had I Jubal's Lyre." In these the singer had a chance to display her mastery of legato and of the classical line, and she sang the music, as a rule, most beautifully. Then came a group of German Lieder—Schumann's "Widmung" and "Nussbaum," Schubert's "Die Forelle," Mozart's "Warnung," and Brahms' "Vergebliches Ständchen." In these Miss Hempel showed feeling, taste and discretion.

New York Sun  
February 16, 1916

### SINGER IS HEARD WITH PLEASURE BY A LARGE AUDIENCE.

Frieda Hempel, of the Metropolitan Opera House, gave a first song recital here yesterday afternoon in Carnegie Hall. The warm and admiring regard in which Mme. Hempel is held in this city as a singer was demonstrated by the large size of her audience. She was generously applauded after singing many of her numbers and at the close of the various groups she received several recalls.

The program she offered was well arranged to show her abilities in different styles and schools of singing, while affording delightful variety in selection. Mme. Hempel's delivery disclosed much that is best of her fine natural gifts, both vocal and interpretative power. Her voice, which at its best has a peculiar beauty of its own, and this especially in its medium tones, has often sounded fuller and firmer than it did at times yesterday, and first of all was this lack perceptible in the Gluck and Verdi arias. Then, too, in the first air there were a few momentary wanderings from the pitch. But on the whole her general work was carefully guided by delicate warmth of feeling, grace, taste and much fine musicianship as a stylist.

New York Herald  
February 16, 1916

Those persons whose knowledge of Miss Hempel's ability to sing songs has been acquired at Sunday night concerts at the Opera House were agreeably surprised yesterday at her recital. She kept the volume of tone as soft as possible—no doubt, with the evening's work in mind—but her voice had its usual lustre, and, above all, she displayed powers of interpretation not heard from her in concert. Gluck's

"Divinites du Styx," from "Alceste," was her first number. Evenly and with beautiful tone she sang it. In Handel's "O, Had I Jubal's Lyre," sung in English, which was difficult to understand, she sang a little too rapidly. The runs were taken with such speed that they were not always perfect.

A group of German songs, including Schumann's "Widmung" and "Der Nussbaum," Schubert's "Die Forelle," Mozart's "Warnung" and Brahms' "Vergebliches Ständchen," was most acceptably presented. Miss Hempel possesses a gift for portraying refined humor, as was shown in the Brahms selection. This was "Der Nussbaum" and sung with exquisite effect.

New York Press  
February 16, 1916

### FRIEDA HEMPEL WINS A CRITICAL AUDIENCE.

Even Frieda Hempel's most enthusiastic admirers hardly had suspected that Giulio Gatti-Casazza's German prima donna would develop into an accomplished and as interesting an interpreter of Lieder as she proved herself to be yesterday afternoon in Carnegie Hall, when she sang to a large and critical gathering of music lovers, with the skillful Coenraad von Bos to assist her at the piano.

True, it was no secret that Miss Hempel had virtues that nature unusually denies to coloratura sopranos and tenors. Her performance of the Field Marshal's wife in "Der Rosenkavalier" disclosed artistic qualities which made a stronger appeal than her vocal fireworks in "Die Zauberflöte," and her impersonation of Violetta in "Traviata" impressed more through its dramatic potency than through the brilliancy of the singer's trills and roulades.

Yet did Miss Hempel's achievement of yesterday come as a surprise. Prima donnas rarely have the intellectual concentration, the penetration and the imagination to move their listeners in the confines of the concert room, where they are bound to curtail their usual means of expression, and light sopranos like Miss Hempel, whose emotional scope is naturally restricted have special difficulties to contend with in holding the attention of their auditors.

New York American  
February 16, 1916

Frieda Hempel having finished her season as leading soprano of the Metropolitan Opera Company, began a concert series at Carnegie Hall yesterday afternoon. Her popularity was given ample proof by the large audience attending, and the presentation of numerous lovely floral tributes.

Miss Hempel demonstrated her artistic taste and consummate skill in a list composed of ancient arias by Gluck and Handel, which she sang with good method and appropriate style; a group of classical German Lieder by Schumann, Schubert, Mozart and Brahms, some of which had to be repeated, and several extra pieces of similar character were graciously added.

The rarely heard "Ernani involami" from Verdi's "Ernani" was presented with deep feeling and delightful vocalism. After several songs with English texts, which Miss Hempel delivered with almost faultless diction, she gave Strauss' "Blue Danube Waltz," to the evident delight of her auditors.

New York Evening Mail  
February 16, 1916

Miss Hempel's program yesterday demanded that she should sing legato and coloratura, operatic and religious music, German Lieder, English ballads, and an American con song, with a final burst of bravura in the variations on the "Blue Danube" waltz.

The singer's versatility met every demand, and it was difficult to say in what style she was most successful.

New York Globe  
February 16, 1916

Frieda Hempel is known here mainly as an opera singer, though now and then she has sung for us some opera air or kindred piece in concert. But yesterday she joined the growing procession of opera singers that seek to establish themselves also in the field of the Liedersinger. Judging by the success of this essay one can safely predict a prosperous future for Miss Hempel as a giver of song recitals.

For her first local recital in Carnegie Hall, yesterday afternoon, Miss Hempel did not stick strictly to songs. Her program, in fact, looked like a selection from a Sembrich recital program, interspersed with opera and oratorio airs. There was also one piece which is none of these things—and arrangement for the voice of Strauss' "Blue Danube" waltz. The airs were the "Divinites du Styx" from Gluck's "Alceste," Handel's "O, Had I Jubal's Lyre," and "Ernani involami," from Verdi's early opera "Ernani."

As a singer of songs Miss Hempel proved delightful. Her voice is not for songs of violent emotion or dark tragic import, but archness, gaiety, sentiment and oratorical force. There was also one piece which is none of these things—and arrangement for the voice of Strauss' "Blue Danube" waltz. The airs were the "Divinites du Styx" from Gluck's "Alceste," Handel's "O, Had I Jubal's Lyre," and "Ernani involami," from Verdi's early opera "Ernani."

Her other group of songs began with a "Song of the Nile," by Courtlandt Palmer, distinctly superior to most songs of contemporary American authorship and well suited to Miss Hempel's voice. Then she did the Old English "Phyllis Has Such Charming Graces," and "The Lass With the Delicate Air," both in praiseworthy English and ingratiating manner. Hugo Wolf's "Elfenlied," the inevitable song of the season, followed and was demanded, and "Gretel" by Pfitzner, of particular importance concluded the group, to which Miss Hempel added, on recall, a song beginning "O My Baby, My Curly Headed Boy," which she sang especially well.

The airs made as important a part of this recital as the songs proper. The choice of the Gluck air by a light soprano was singular. It was written for dramatic soprano and in concert is perhaps oftenest sung by a contralto, transposed down a minor third. Metropolitan Opera audiences remember that in recent performances of "Orfeo" there it has been interpolated (except on the two occasions when Delma sang the title role) to end the first act. Miss Hempel carried it in German yesterday. The Handel air she sang admirably both as to the general style and as to the delivery of the coloratura. In the air from "Ernani" she departed from concert tradition by retaining the introductory recitative and omitting the cabaletta, though the text of the latter was printed on the program. Miss Hempel sang the air gracefully, but without the breadth of style or the intensity of expression it requires. After it she sang an "encore," "The Last Rose of Summer," which she has lately been singing in "Martha" at the Metropolitan. The roses that just then heaped the stage were obviously not of summer. In point of accent, rhythmic incisiveness, and artistic use of rubato, Miss Hempel's singing of the "Blue Danube" waltz suggested Sembrich's singing of the same composer's "Voci di primavera" waltz, and Sembrich was without a superior, is needed she had a peer, in that particular sort of thing. The large audience wanted more when the program came to its appointed end, and there was then a marked advance movement toward the stage. Miss Hempel responded with a lullaby.

Available for Season 1916-17. Exclusive Management, Wolfsohn Musica Bureau, 1 W. 34th St., N. Y.

## MME. FREMSTAD ASSISTS CHICAGO SYMPHONY ORCHESTRA IN BEETHOVEN-WAGNER PROGRAM.

**Diva Accorded Enthusiastic Reception—Fine Orchestral Playing Under Frederick Stock's Baton—American Conservatory Presents Garwood and La Berge Pupils—Diaghileff Ballet Russe at the Auditorium—Mendelssohn Club Concert—Various Tonal Doings.**

Chicago, Ill., February 19, 1916.

A remarkable Beethoven and Wagner program, with Olive Fremstad as soloist, was arranged by Conductor Frederick Stock for the eighteenth program of the season, given on Friday afternoon, February 11, and Saturday evening, February 12, before a capacity audience at Orchestra Hall. A rousing rendition of Beethoven "Egmont" overture auspiciously opened the pair of Chicago Symphony Orchestra concerts and the reading of the same master's symphony No. 5 (C minor) furnished sources of unforgettable pleasure to all those present. Mr. Stock offers annually a similar program, and each season the marked improvement made by his body of players is noticeable, and the reading they gave the symphony under the masterful baton of Mr. Stock was splendid in every respect. After many recalls the conductor had to motion to his men to stand up and acknowledge the vociferous applause of a delighted audience.

After the intermission, excerpts from "Tristan and Isolde" and "Götterdämmerung," with the assistance of Mme. Fremstad, were given by the orchestra, which was also heard in the "Tannhäuser Bacchanale." Mme. Fremstad's rendition of the "Isolde Love Death" and the Brünnhilde's "Immolation" were masterpieces of the vocal art, and she, too, helped in making the eighteenth pair of concerts of the season sweet and lasting remembrances. Needless to say that the visiting artist was applauded to the echo by her many admirers.

KREISLER AT THE AUDITORIUM.

Sunday afternoon, February 12, F. Wight Neumann presented Fritz Kreisler, violinist, at the Auditorium.

ALLEN SPENCER IN RECITAL.

A terrific snow storm last Sunday did not prevent recital goes from attending that of Allen Spencer, who for a great many years has been a standard artist of the West, and more specifically of Chicago.

Mr. Spencer opened his program with Scarlatti, giving the pastorale and capriccio in the Tausig arrangement. MacDowell, Chopin, Beethoven, Brahms, Franck and Liszt were featured, showing the pianist's wide acquaintance with the standard classics, and his versatility in interpreting different styles and moods.

Sowerby, a youthful local composer, contributed two manuscript numbers to the program, to which Mr. Spencer gave a generous amount of valuable time in order to present them properly. However, the numbers proved the young man's faith in himself, and also evinced a talent as excellent as it is unusual.

The artist's reading of Beethoven was technically impeccable, and done with deep understanding. The "Moonlight" sonata displayed to advantage a pure, big, beautiful tone.

AMERICAN CONSERVATORY PRESENTS GARWOOD AND LA BERGE PUPILS.

Last week the piano students from the Victor Garwood studio and a number from that of Charles La Berge, the

"Goodnight" song, by Adolph Weidig, was well liked and is an ideal recital number. Lila Barnes played the Weber "Perpetual Motion" with a facile technic and thorough understanding. Piano numbers given by Esther Benson—Chopin's fantasie impromptu, and the F minor etude—showed talent and excellent cultivation. Velma Streeter, in two songs by Spross and Cadman, received fine applause for artistic results, and so did Albert Scholin for his piano work.

It must be noted that Huldah Blank is a coloratura soprano of both voice and superior attainments and she sang the Verdi aria "Pace Mio Dio" with an abandon that bespoke skill and a reserve force unusual in a student. Ruth Swanson's work showed talent, and the young man whose baritone voice probably means a fine musical future for him, sang the "Blow, Blow, Thou Winter Wind" (Sarjeant) so well that he received enthusiastic recognition. That young man is Charles Davis, and probably will be heard from in a bigger way ere many seasons have passed.

Louise Liebrich closed the program with the difficult Chopin G minor ballade made indeed interesting under her hands, because it was done so well.

THE EDWARD CLARKES BUSY.

Edward Clarke and Rachel Steinman Clarke gave their monthly students' tea at their studios in Fine Arts Building, Sunday afternoon, February 6. As is usual at these functions, the attractive studios were filled to overflowing with students and their friends. The program was interesting and varied and the work of the young artists was uniformly good. Marietta Day, pupil of Mrs. Clarke, played the "Legende" of Wieniawski and the "Spanish Dance" (Rehfeld), with fine tone and an exhibition of technical skill. Elizabeth Hills, a piano pupil of Miss Cozad, contributed several numbers that were much appreciated. The vocal pupils taking part were Glen Thompson, bass; John Wilson and George Enzinger, baritones; Clarice Judd, Rita Thomas, Edna White and Lewis Sponsler.

Mr. and Mrs. Clarke contributed numbers, and another much appreciated feature was the singing of Jess Christian, of the Paris Grand Opera, who contributed a group of songs after the regular program.

These studios have grown so much in popularity and the enrollment is so large that more studio space must be found, consequently, after May, Mr. and Mrs. Clarke will receive their students at the new Lyon & Healy Building.

Edward Clarke, baritone, assisted by Earl Victor Prah, accompanist, gave the opening number of a series of six lecture recitals (to be given on the North Side University Extension at Fullerton Avenue Presbyterian Church), Monday evening, February 14, the subject being "Folk Songs of Various Nations." The subject of the next recital will be "German Art Songs."

DUFRANNE AND JOURNET REENGAGED.

Among the artists already reengaged by General Manager Cleofonte Campanini for the Chicago Opera, are Hector Dufranne, baritone, and Marcel Journet, basso.

CONVENTIONS.

Notice comes to this office from Mrs. Frederick Heizer, president of the Iowa State Music Teachers' Association, that the annual convention will be held at Des Moines, April 17, 18, 19. The delegates, at the invitation of the Chamber of Commerce of Des Moines, will attend in a body the concert of the New York Philharmonic Orchestra, Josef Stransky, conductor, which takes place there during the time of the convention.

Mrs. Edward MacDowell will give her lecture-recital before the delegates. She was to have appeared last year on a similar occasion, but was prevented by illness. Headquarters of the delegates will be at the Chamberlain Hotel.

The Indiana Music Teachers' Association will meet at South Bend this year.

AMATEUR CLUB PROGRAM.

Another distinctive program of the Amateur Musical Club, and which was noted across the top of the leaflet to be the 451st concert of that organization, was given at the Fine Arts recital hall on Monday afternoon. Blanch B. Trelease, contralto, was the first to appear before the appreciative audience. She was well liked especially in a MacFayden song, and the Bizet "Agnus Dei." Mary Cameron, a well known member of the club, contributed to the pleasure of the afternoon. She offered Percy Grainger's "Shepherd's Hey" and two Scriabin numbers, an etude and a poem. Technically the young pianist is interesting—musically she is delightful.

The excellent program was brought to a surprising climax with the appearance of Orpha Kendall Holtzman, a soprano, at once well known and meritorious. Every number of her group was a treat from the "Serenade" to Stephens' song, "The Nightingale."

BALLET Russe AT THE AUDITORIUM.

Sergei de Diaghileff's Ballet Russe gave the first week of ballet at the Auditorium beginning February 14. The first performance was ushered in with all the brilliancy

**BUSH CONSERVATORY**  
North Clark Street and Chicago Avenue

KENNETH W. BRADLEY, President and Director  
EDGAR A. NELSON, Assistant Director

**COURSES IN**  
EXPRESSION PUBLIC SCHOOL MUSIC **MUSIC** LANGUAGES OPERA

Lending to Certificates, Diplomas and Degrees. The strongest faculty ever assembled, including:

Charles W. Clark  
Edgar A. Nelson  
Grace Stewart Potter  
Rowland E. Leach

Harold von Mischwitz  
Eleanor Smith  
Robert Talcott Smith  
Justine Wagner

Julie Niro-King  
Guy Herbert Woodward  
Charles E. Allum  
Max Julia Riley

and others too numerous to mention.

The management announces exclusive teaching engagement of HERBERT MILLER, baritone, and EDGAR A. BRAZELTON, pianist.

The Bush Conservatory is the only school of music in Chicago owning its own Dormitories.

Fall term begins September 15th. For illustrated catalog address: EDWARD H. SCHWENKER, Secretary.

**Lucille STEVENSON** SOPRANO  
Address: 4935 ELLIS AVE., CHICAGO

**RAFAEL NAVAS**  
The Spanish Pianist  
Address: J. E. Allen, 421 Fine Arts Bldg., Chicago

After 11 years of most successful teaching in  
MAURICE VERA KAPLON  
**ARONSON**  
Pianist-Pedagog Concert-Pianist  
6222 Rhodes Ave. Phone, Wentworth 5217

**MARION GREEN**

**THOMAS N. MAC BURNIEY**

**HERMAN DEVRIES**  
Formerly Baritone with the Metropolitan Opera House, New York; Covent Garden, London; Grand Opera and Opera Comique, Paris; Theatre Royal de la Monnaie, Brussels, Etc.

**MRS. HERMAN DEVRIES**  
VOCAL TEACHER  
ASSOCIATE VOCAL INSTRUCTOR  
Studios: 515-528 Fine Arts Building Chicago, Ill.



CHARLES LA BERGE.

well known vocal teacher, appeared with distinction to themselves and their respective teachers, under the auspices of the American Conservatory.

Not all of the program was heard, however, but those the reviewer listened to proved to be both interesting and beautiful. Lauramae Kuhles has a voice of lovely quality, and of sufficient volume to be worth while in concert work. Three numbers were given with charming abandon, and displayed a voice well cultivated by proper training. The

**BASSO CANTANTE**  
Auditorium Building, Chicago  
Home Phone Ravenswood 5774 Studio Phone Harrison 4868

**BARITONE**  
Voice Production Song Recitals  
Suite 609, Fine Arts Building  
Chicago, Ill. Phone, Wabash 8988



heretofore reserved for the opera or horse show and the performance on Monday night was made even more brilliant by the social element that flocked to the Auditorium to help the Eli Bates Settlement. This Russian ballet is composed of several masters of the choreographic art, which nightly delighted the eyes of the spectators. The musical worth of the different ballets presented need not be dwelt upon here since each work was reviewed by the MUSICAL COURIER at length recently when presented by the same company at the Century Opera House in New York.

During the first week the ballet was seen in "L'Oiseau de Feu," "L'Après Midi d'un Faune," "Prince Igor," "Schéhérazade," "La Princesse Enchantée," "Soleil de Nuit," "Carnaval," "Les Sylphides" and "Petrouchka."

#### MORE TRAVELING.

By the time these lines are published the general representative of the MUSICAL COURIER will have joined editor-in-chief, Leonard Lieblich, somewhere near the Mexican border. The Chicago office will be left in the hands of the assistant general representative, Jeannette Cox. Frances Bowser, who is connected with this office, will, in the spring, take care of many of the music teachers conventions.

#### SUCCESSFUL RAGNE LINNE PUPILS.

Frances Morton Crume, contralto, a former pupil of Mme. Ragne Linne, well known vocal instructor, has been engaged as teacher at the Malek School of Music, of Grand Rapids, Mich. After her debut there at a concert, at the St. Cecilia Club, which the press mentioned as a veritable success, Miss Crume was immediately engaged by two of the most prominent churches as their soloist, morning and vesper services respectively.

Alice Munson, soprano, another pupil of Mme. Linne's, is engaged at Trinity Presbyterian Church here, and Frances Burch as soloist at Bay View, Wis., Assembly for two weeks in August 1916.

#### OCTAVE DUA WILL REMAIN IN CHICAGO.

Octave Dua, the Belgian baritone whose success with the Chicago Opera Association last season is a well established fact, expects to remain in this city until the close of the present season.

#### KATHLEEN PARLOW WILL APPEAR AT AMATEUR CLUB.

Kathleen Parlow, violinist, will give a recital in the Blackstone Theatre, under the auspices of the Amateur Musical Club, on Monday afternoon, February 28, at 2.30 o'clock.

#### PUPILS OF MRS. HERMAN DEVRIES.

Margaret Gray, a pupil of Mrs. Herman Devries, sang at a reception given at St. Simeon's Church on Thursday evening, February 10, and again on Saturday evening at the Church Home for the Aged. Her program was made up of old English and Irish ballads and she was obliged to add several numbers to her program. Another pupil, Corinne Koch, was the soloist at the Second Baptist Church on Sunday, and the following Sunday at the Western Avenue Methodist Church. Another pupil of Mrs. Dev-

ries, Berenice Cohan Shanie, sang with success at a musicale given by her parents, Mr. and Mrs. A. Shanie, at their residence. She was heard in songs by Richard Strauss, Brahms, Massenet, Ambroise Thomas and Bizet.

#### ARTHUR RANOUS AT CENTRAL MUSIC HALL.

At Central Music Hall last Tuesday evening, February 15, under the management of Harriet M. Snow, Arthur Ranous was heard in a song recital given exclusively in the vernacular. The recitalist was heard in his first group, which included "Love Me or Not," by Secchi; Schumann's "To My Betrothed"; Franz's "Request," and two songs by Richard Strauss, "To None Will I My Love" and "Devotion." Mr. Ranous is the possessor of a voice of beautiful quality, sweet and well handled. His interpretations of the songs were generally good and at all times his diction was a source of pleasure. The balance of the program was not heard, but undoubtedly Mr. Ranous added much to his reputation as a recitalist by his reading of the Mendelssohn aria, "It Is Enough," from "Elijah"; a group by MacDowell; "Aedh Wishes for the Cloths of Heaven," by Van Nuys Fogel; Homer's "How's My Boy"; the aria from "Faust," "Even Bravest Heart"; Lulu Jones Downing's "I Love My Jean"; James H. Rogers' "Wind Song"; "Po' Lil' Lamb" and "His Buttons Are Marked U. S.," from the pen of the versatile and popular Carrie Jacobs-Bond. The printed program ended with the popular song, "Off to Philadelphia."

Johanna Hess-Burr played the piano accompaniments.

#### HANNA BUTLER'S BUSY SEASON.

Hanna Butler, the distinguished soprano, has had a very busy season, winning everywhere the approval of the public and press alike. Her press notices have contained most glowing tributes to her art. Last Saturday she appeared again with success at Rock Island, Ill., the concert being under the auspices of the musical club of that locality.

#### WALTER SPRY'S ANNUAL RECITAL.

At Recital Hall in the Fine Arts Building last Thursday evening Walter Spry gave his annual piano recital before a large and enthusiastic audience. Mr. Spry was heard in the Mozart Fantasia from the sonata in C minor and the Haydn andante from the "Surprise Symphony" (transcribed by Saint-Saëns). Mr. Spry delights his hearers through impeccable technique, beauty of tone and poetic, though virile readings. This year the same fine qualities that make him one of the best known among American pianists were again in evidence, and his success was complete. He was recalled many times to the platform, until he finally consented to give an encore, which was received with the same mark of appreciation as the numbers inscribed on the program.

Mr. Spry was also heard in conjunction with Samuel Gardner, violinist, in the Beethoven sonata for piano and violin in F major, which was given a masterly reading by these two sterling musicians.

Mr. Gardner was heard in a group including the prelude and allegro by Pugnani, Rachmaninoff's romance, op. 3, and two numbers from his own pen, "From the Canebrake"

and "Slovak." Mr. Gardner, who, this year has appeared as soloist with the Chicago Symphony Orchestra, and who is to tour the country next year as violin soloist, again demonstrated his virtuosity. His playing gave satisfaction to the many violin teachers present, who applauded the young artist to the echo, such marks of approval from colleagues showing the high esteem in which Mr. Gardner is held by the profession. Needless to add that the laymen and music lovers present joined their applause with that of the profession and that the emphatic success won by Mr. Gardner was in every way deserved. The violinist had the able support of Leo Sowerby, accompanist.

Mr. Spry's second group included romance from "Love's Episodes," by the Cincinnati composer, Louis Victor Saar (which has been dedicated to Mr. Spry); "The Valley of White Poppies," from "Moods," by Kreidler; Spry's own intermezzo, "Scherzando," and MacDowell's polonaise in E minor. The Cyril Scott suite, "Tallahassee," for violin and piano, concluded the program.

#### MENDELSSOHN CLUB AT ORCHESTRA HALL.

Harrison M. Wild and his male chorus gave great pleasure to a large and demonstrative audience at Orchestra Hall last Thursday evening, February 17. The Mendelssohn Club has been well trained by Mr. Wild, who has presided over the musical destinies of this superb body of singers for many years. At the various concerts given annually by this organization the tonal beauty, homogeneous ensemble, exquisite shadings, superb attacks and well built fortissimos have been in evidence.

To review each number on the program of this concert would necessitate the repetition of superlatives, so suffice to say that each selection reflected credit on Mr. Wild as well as on his choristers. The audience was very demonstrative and righteous was its verdict.

The principal soloist of the evening was Olive Kline, a well known soprano, who has been heard often in other cities with the Chicago Symphony Orchestra under the direction of Frederick Stock, but if memory serves right, this was her first appearance in Chicago. Her voice is clear and of velvety quality, and she directs it with the surety of a mistress in the art of beautiful singing. She enunciates well and colors her tone in such a way as to bring out the various meanings of a composition, thus presenting an interesting reading to the works she interprets, this being especially the case in the Strauss "Zueignung" and in the aria "Come, My Beloved," by Handel.

#### FIFTH HISTORICAL PROGRAM BY GABRILOWITSCH.

Ossip Gabrilowitsch presented before another capacity audience the fifth of a series of six programs on the development of piano music, at the Fine Arts Theatre last Wednesday afternoon, February 16. Works by Brahms and Franz Liszt concluded the romantic school program and prepared the audience for the last recital, which will be devoted to modern composers. Mr. Gabrilowitsch has interpreted since last October numerous piano compositions of composers of all the schools, and it is interesting to note that he finds himself at home in the literature of each period, thus making his recitals among the most enjoyable heard here in many a season. From an educational point

## Mme. CLARA NOVELLO DAVIES OF LONDON

is prepared to instruct individually a limited number in

### VOICE LIBERATION

### VOICE PRODUCTION

### and OPERATIC SINGING

Her methods are original discoveries which rapidly develop voice and breath control

Address all communications to

MR. LAURENCE LEONARD, 519 West End Avenue, at 85th Street

Telephone, Schuyler 10017



of view the development of piano music from the days of the clavichord and harpsichord to the present time will remain as a monument of musical schooling for all those who were fortunate enough to be present all through the series, which has been accorded such patronage as to show that Chicago really is a musical center.

#### WILL J. DAVIS CELEBRATES BIRTHDAY.

On Tuesday evening, February 8, Will J. Davis, the veteran theatrical manager, celebrated his seventy-second birthday. Old friends of Mr. Davis surprised him with an informal musicale. Among those who were present were: Cerena van Gorden and James Goddard, of the Chicago Opera Company; Mrs. H. Vere Martin, Joe Dimery, William Crockett Perron, Lucy Pierce, of the New York Tribune; Antonette Donnelly, of the Chicago Tribune; Mr. Hopkins, assistant Secretary of State; Mrs. Hughes, Eleanor Fisher, Mr. and Mrs. Booth, Victor George, Arthur Anderson, Mr. and Mrs. John B. Miller, all of whom have been the recipient of many favors at other times from this man, who probably has done more for the cause of light opera and to popularize music with the masses than any other man of his day.

#### ISABEL RICHARDSON SINGS WITH CHICAGO CHORAL SOCIETY.

On Monday evening, February 14, the Chicago Choral Society gave its initial concert at Central Music Hall. This club is composed for the most part of the younger students of the American Conservatory and as a first effort did very well indeed. The soloist of the evening was Isabel Richardson, a young soprano, who has become very popular the past year. Miss Richardson sang the aria from "Herodiade" and a group of songs, among the latter an exquisite little song, "A Chinese Lullaby," still in manuscript and dedicated to Miss Richardson, who was recalled many times. She sang for the Lake View Musical Society on Monday afternoon last.

#### LOUISE ST. JOHN WESTERFELT IN RECITAL.

Louise St. John Westerfelt gave, last Thursday afternoon, at Gertrude House, before the students of the Chicago Kindergarten Institute, the second of a series of lecture-recitals. The one presented on this occasion by the popular soprano, dealt with the lives and work of Mozart and Beethoven. Miss Westerfelt sang arias from "Nozze di Figaro" and the "Magic Flute" and songs by Beethoven. Instrumental examples were played by Arthur Oglesby and Esther Rich.

#### CHICAGO MUSICAL COLLEGE ITEMS.

More than one hundred persons were turned away last Saturday morning from the Ziegfeld Theatre, when students of the dancing department, under the direction of Mae Stebbins Reed, gave their second recital of the season. A complete professional production was staged and from the electrical effects on the stage to the spotlight operators who worked from special positions in the balcony, the performance was handled by professionals. The students ranged from five to twenty years of age.

Adda Gleason, with the Lasky Motion Picture Company; Florence Smyth, playing in stock at Los Angeles, and Ruth Tomlinson, now playing with the "Daddy Long Legs" Company, will be pleasantly remembered by former students as members of the School of Expression but a few years ago.

Cora McAllister Knapp, a student of Edoardo Sacerdote, of the Chicago Musical College, has been engaged as soprano soloist of the Warren Avenue Congregational Church and the Rogers Park Methodist Episcopal Church.

#### LOIS BROWN FILLS MANY DATES.

The list of dates which Lois Brown, pianist, has filled since the first of the year include Lawrence, Winfield, Hiawatha, Independence, Falls City, Paola, Nebraska City, Coffeyville, Atchison, Emporia, Kan.; Rock Island, Ill., and Blackwell, Okla.

#### BERTHA BEEMAN IN RECITAL.

Bertha Beeman, the well known contralto, gave last week before a large and enthusiastic audience a popular program made up in such fashion as to show the recitalist to be a mistress in the art of program making. The first group consisted of H. T. Burleigh's "Just You," Franceau Leoni's "The Leaves and the Wind," and Tosti's "Good-bye." The second group gave Miss Beeman opportunity to demonstrate her versatility as well as the great volume of her voice in the aria "My Heart at Thy Sweet Voice," from "Samson and Delilah," in which she rose to great dramatic heights. In the third group the singer gave a beautiful rendition of Sidney Homer's "Banjo Song," "Will o' the Wisp," by Spross; "Boat Song," by Harriet Ware, and

James G. MacDermid's much in demand "Sacrament." The fourth group was given to old Welsh and Scotch songs and the last group included Van der Stucken's "Oh, Come With Me in the Summer Night," Woodman's "My Heart is a Lute," "Shadows," by Carrie Jacobs-Bond, and the printed program came to a happy conclusion with a splendid interpretation of Edward Horsman's "Bird of the Wilderness."

The program was a steady climax from start to finish and Miss Beeman was compelled to add throughout the recital many numbers, which were received with the same mark of approval as those printed on the program. Indeed Miss Beeman has a very unusual voice; it is one of large proportions, well handled and of appealing quality. Added to this, she knows the value of good diction and she enunciated so well as to make the text distinct without making it necessary to refer to the printed words. Miss Beeman is a recitalist who affords great pleasure to an audience and her success on this occasion was as emphatic as it was deserved.

The singer was splendidly supported at the piano by John Doane, who supplied, as ever, most artistic accompaniments.

#### OTTO WULF LOCATES IN CHICAGO.

Otto Wulf has been engaged as head of the piano department at the Hinshaw Conservatory. Mr. Wulf has concentrated extensively under the direction of the Redpath Bureau, and has won success abroad and in this country as an instructor. His training was received at the Royal Conservatory, Leipzig, where he was a pupil of Reinecke.

#### AMERICAN CONSERVATORY NOTES.

The third term of the American Conservatory opened auspiciously Monday, February 7, with the largest registration in the history of this famous institution. The teaching time of the leading instructors is more than filled, with several of them at the very beginning of the school year. Among the students are found a surprising number identified with professional musical work.

President Hattstaedt returned from his midwinter vacation at Pass Christian, Miss., much refreshed, and is now busily occupied with examinations in the higher classes of the conservatory.

The corner section of the fine new Kimball Building is nearing completion and will house the American Conservatory on the fifth, sixth and seventh floors.

#### HENRY PUPILS TO BE HEARD IN RECITAL.

Harold Henry will present some of his pupils in recital on Monday afternoon, February 28, at three o'clock, in Thurber Hall, Fine Arts Building.

#### BUSH CONSERVATORY ITEMS.

On Wednesday evening, February 16, Grace Stewart Potter and Roland Leach, of the Bush Conservatory, gave the second of the series of "Historical Sonata Programs."

On Saturday afternoon, February 19, a miscellaneous students' recital was given at 3 p. m.

At 4:30 p. m. of the same afternoon, students of the School of Expression, under the direction of Mae Julia Riley, gave a studio recital in which dramatic readings and sketches were rendered.

Justine Hegener, soprano, accompanied by Edgar A. Nelson, pianist, both of the faculty, will be heard in recital at the Bush Conservatory the latter part of this month.

#### E. A. STEIN IN CHICAGO.

Among the visitors at this office this week was E. A. Stein, the popular assistant manager of the Minneapolis Symphony Orchestra. Mr. Stein was on his way East and stopped in Chicago on Wednesday, February 16. Mr. Stein's Eastern visit was in advance of the orchestra, which, under the direction of Emil Oberhoffer, will appear in Boston on February 24, and in New York at Carnegie Hall on February 26.

#### STULTS PUPILS MEETING WITH SUCCESS.

Prominent among the professional pupils pursuing work in the Stults studios, is Harold Saurer, a young baritone who is rapidly making a place for himself in local musical circles. His evident natural gifts have been so thoroughly schooled under Mr. Stults' competent direction that he has already attained to a high degree of perfection in his art. As tangible evidence of the regard in which his work is held may be cited the fact that since the beginning of the present season he has made over twenty concert and recital appearances. This coming week will find him in Indiana for a week of recitals, and on his return he will appear before the Evanston Commercial Association on the occasion of its annual banquet, to be held in Patten Gymnasium, February 21. At this time and place Esther Pearson, soprano, another of Mr. Stults' professional pupils, will also appear in solos as well as in duets with Mr. Saurer. Miss Pearson has just been engaged for the soprano role in Carl Busch's "King Olaf," to be performed at Augustana College, Rockford, Ill., on April 27.

#### ROA EATON'S SUCCESS IN ITALY.

A letter just received at the Chicago office of the MUSICAL COURIER from Naples, states that Roa Eaton made her operatic debut in Naples at the Bellini Theatre in December, winning an overwhelming success as Gilda in "Rigoletto." After her first appearance she was immediately reengaged for the "festa season" of eight performances, with three successive appearances—an opportunity said never to be given to a debutante in Italy. A newspaper clipping at hand states that "She was Gilda both in flesh and spirit, and the delivery of the great aria upon which the success of a prima donna stands or falls, and the opening staccato notes of "Caro Nome," floated out into the house. Not a few instinctively felt that they were in the presence of one who would most assuredly bear a hand in the making of operatic history. The freshness and purity of Miss Eaton's voice and the extraordinary ease with which she produces it established the conviction that she is an artist."

#### MACBURNIE STUDIOS.

A program of unusual charm was given Sunday afternoon, February 20, at the Hyde Park Church of Disciples, by Thomas N. MacBurnie, baritone; Elsa Fern MacBurnie, soprano; Lon P. Payne, tenor, and Agnes Lapham, pianist. The greater part of the program was made up of duets by Hildach, Loehr, Foote, and Ronald, which were splendidly sung by Mrs. MacBurnie and Mr. Payne. These two voices blend exceptionally well, and their ensemble singing is always a delight. Schubert's "An die Leyer" and Massenet's "Legende," from "Le Jongleur de Notre Dame," were a fine medium for Mr. MacBurnie's unusual interpretative gifts and sympathetic voice. That this busy teacher is also able to keep his own voice in good concert form, is the best commentary on the soundness of his teaching principles.

Miss Lapham, who is a brilliant pianist, played solo numbers by Bach, Sinding, and Schumann, and gave good support to the singers.

#### CLARENCE BIRD GIVES HIS FIRST NEW YORK RECITAL AT AEOLIAN HALL.

#### Young American Pianist Reveals Interesting Style and a Distinct Musical Personality.

Clarence Bird, the young American pianist who came to this country at the beginning of this season after many years residence abroad, principally in Vienna, where he studied with the late Theodor Leschetizky, and in Florence, Italy, gave his first New York recital on February 20, at Aeolian Hall, although he had previously played at a Biltmore Hotel concert and also in a number of Eastern cities. His program, which showed a refreshing lack of conventionality and a cleverness in choosing attractive and contrasting numbers, was as follows: Martini's minuet, Beethoven's "Bagatelles," Mozart's sonata, F major; Schumann's fantasia; intermezzo, waltz and rhapsodie by Brahms; berceuse and scherzo, B minor, by Chopin; Grieg's "Notturmo," Tchaikowsky's valse-scherzo, Debussy's "Danseuses de Delphes" and Saint-Saëns' "Etude en forme de Valse."

Mr. Bird's playing, it is interesting to note, is quite distinctly introspective. He lived in Italy for many years hearing very little piano playing besides his own and he has, in consequence, evolved readings of various works which are often quite different than what we are accustomed to and, just as often, most interesting and original interpretations which proves that the player has a most distinct musical personality. The Schumann fantasia was well done with due regard to its broad lines, and the Brahms numbers seemed especially to appeal to the player—and audience as well. Mozart's sonata—how seldom one of them is heard on a recital program nowadays—was done with a delicacy and nicety which more than justified its presence on the program.

In the shorter pieces which closed the program Mr. Bird was especially at home. All of them were done with the charm and grace which is made possible not only by a feeling for their musical content, but also by a thoroughly finished finger technic. There was a large audience present, very hearty in its applause and it was evident that Mr. Bird's playing retained its interests from start to finish.

#### Hubbard Opera Talks

HAVRAH HUBBARD (W. L. Hubbard)

"The Opera Talk Man"

CLAUDE GOTTHELF, Concert Pianist  
Music Interpreter

Not a "lecture," but an actual presentation of grand opera.

MOST UNIQUE ENTERTAINMENT BEFORE THE PUBLIC TODAY.

Pacific Coast and Hawaii, April to June. Season 1916-1917 now booking.

Eastern Manager  
Gertrude P. Cowen  
1411 Broadway, N.Y.

Western Manager  
Alma Fordish  
8911 Robby, Chicago

BOOKING NOW

**IRMA GRATZ**

The Young Soprano

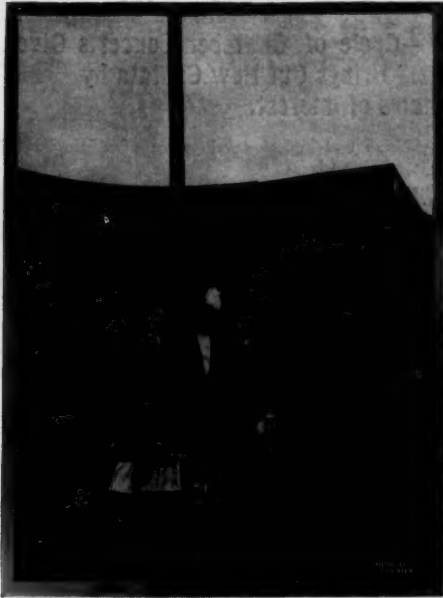
CONCERT, RECITAL, FESTIVALS

Concert Direction: Emil Reich, 1531 Broadway, New York



**Sturkow-Ryder in Pittsburgh.**

Mme. Sturkow-Ryder, who has returned to Chicago from three concerts in Pittsburgh, was heard at the



MME. STURKOW-RYDER IN PITTSBURGH.  
Mme. Sturkow-Ryder (center), Mrs. Charles Mayhew, president, Tuesday Musical Club, and Janet McElroy, violinist, on the steps of the two million dollar Soldiers' Memorial in Pittsburgh, Pa., where Mme. Sturkow-Ryder played on February 1.

Wednesday Club of Chicago, playing Otterstrom's "Indian Dirge" (from sonata for piano and violin), on February 9, with Mrs. Hay, violinist.

The Pittsburgh Dispatch of February 2 referred to one of the performances as follows:

One of her own compositions, "Rhapsodie Russe," was given at the Tuesday Musical Club yesterday in the Memorial Hall. This number and one of her encores by Rebikoff were the most striking features of the program. . . . Her playing is brilliant and very temperamental. . . .

**SOPHIA KASSMIR SCORES IN PITTSBURGH.****Young Soprano Delights an Audience of Over Five Thousand.**

On Monday evening, February 14, Sophia Kassmir, who impressed New York music lovers so very favorably at her recent recital in Aeolian Hall, sang before members of the Pittsburgh Screen Club at Motor Square Hall, Pittsburgh. The audience of over five thousand persons accorded her a most cordial welcome, and her singing was enthusiastically applauded.

Regarding the aforementioned concert at Aeolian Hall, the New York Times said:

"Sophia Kassmir, a young soprano, made her New York debut in a recital last night in Carnegie Hall before a fairly large and friendly audience. With a program essentially modern in character, Miss Kassmir achieved a quality of

singing which held the attention of her listeners throughout the concert. . . . Her rendition of Brahms' 'O Wüsst ich doch den Weg zurück' and Schubert's 'Gretchen am Spinnrade' was especially attractive. She also displayed considerable lyric feeling and interpretative sense in such numbers as Debussy's 'Fantoche' and 'The Street Organ' by Sibella."

Under the caption, "New Soprano Pleases," the New York Herald remarked: "She is reputed to have been a 'discovery' of Ernestine Schumann-Heink, who heard her sing, and she was sent abroad to study in Vienna and Berlin. She proved last night that she had a good voice; that the quality of tone was pleasing and that she is possessed of temperament. . . . Then came some French songs by Gretry, Bruneau and Debussy, singing the latter's 'Fantoche' so delightfully that the audience insisted upon its repetition. She also aroused much applause by her singing of Wolf-Ferrari's 'Rispetta.' . . . Miss Kassmir has a pleasing personality and a promising voice."

The Morning Telegraph spoke of her varied and well chosen program and the excellent impression she made on her audience, and the Staats-Zeitung declared that the concert could be considered a success for the singer.

**CANADIANS DELIGHTED WITH FELICE LYNE.**

Soprano of the Boston Grand Opera Company Wins Praise of Toronto Press.

When Felice Lyne sang in Toronto with the Boston Grand Opera Company, she made a deep impression. Some press notices follow:

Felice Lyne, who was the bride, justified all that we have heard of her in recent years. Her voice is light and silvery in quality, but wonderfully even throughout its wide range. Her florid passages are accomplished with the ease of a bird, mounting trill on trill without apparent effort. Her arias were among the outstanding delights of the opera.—Toronto (Canada) Mail and Express.

**A PERFECTED INSTRUMENT.**

Her voice, a coloratura soprano, surpasses that of some of the most famous singers because of its exquisite velvet quality. There is not a harsh tone in all its splendid range. Her upper notes are as warm and rich as any in her middle register. Technically her voice is a perfected instrument. Her ear is trained like that of a violinist, for she swept down two octaves of rapid chromatics in her first aria last night without a faulty intonation. That alone was a superb accomplishment.—Toronto (Canada) Daily News.

The occasion marked also the first appearance in Toronto of Felice Lyne, the noted American prima donna, whose decided success on the night of her London debut proved the artistic triumph of Oscar Hammerstein's financially unfortunate experiment with grand opera in the British metropolis. Much expectation had been aroused when it was announced that she was to appear, and the great audience that gathered was not disappointed. She literally came, sang and conquered. Although the role of Elvira, a Spanish princess, is an artificial and lifeless one, and gave but small scope for Miss Lyne's marked dramatic gifts, Auber's score was more kind, and in the first act particularly her clear and spontaneous soprano was heard in arias of singular sweetness, notably the opening number of "O Bel Memento." She sang the exquisite coloratura passages in her part with an abandon that charmed eye as much as ear. She has the fortunate attribute of youth and looked in very truth a sunny daughter of the Renaissance.—Toronto Daily Star.

A wealth of color and song filled the Arena last night when Mme. Pavlowa came back to Toronto and Felice Lyne, the long expected and long wished for, came at last. Pavlowa is still the creature of fire and air and mysterious movement which appeal to all the subtler sense, and Felice Lyne has all the sweet clearness which advance notices have credited her with, and underneath is a depth of feeling which charms hearts as well as ear. Her costumes, the white and silver brocade of the bride, the gold and blue of the later scene, were beautiful, their richness but accentuating the girliness of the little songstress who has such a human personality.—The Toronto (Canada) Globe.

**MONDAY MUSIC CLUB OF MANITOWOC, WIS., PROVIDES GOOD MUSIC.**

Williams and Ingram on Artists' Course.

Evan Williams, tenor, gave a recital under the auspices of the Monday Music Club, of Manitowoc, Wis., Friday evening, December 16. Robert Yale Smith, of Chicago, accompanied. The program was a very attractive one and was made up of songs by Mozart, Schubert, Rubinstein, Schumann, Hugo Wolf, Cornelius, Dvorák, Grieg, Brahms, Max Heinrich, Julien Edwards, Ward-Stephens, Campbell-Tipton, Cadman, Protheroe and Lemare. Mr. Williams was in fine voice, both his vocal excellence and interpretation winning for him many friends. On February 11, under the same auspices Frances Ingram, contralto, of the Chicago and Montreal Opera Company, and Isaac van Grove, pianist, furnished the program. Miss Ingram was heard in Italian, German, French and English. The composers represented were Marcello, Gluck, Ruckauf, Brahms, Wolf, Hildach, Saint-Saëns, Sidney Homer, Kjerulf, Salter, Gounod and Ross. The audience appeared to be highly charmed with Miss Ingram's work, also Mr. van Grove's piano numbers selected from Liszt. On March 31, Rosalind, Dorothy and Cynthia Fuller will give the program,

and the third annual sacred concert will occur on March 26.

The Monday Music Club which is giving to Manitowoc this artists' course numbers about sixty active and twenty associate members, also a few honorary members. The club has fifteen study programs each season, three semi-public performances (invitation events), two public concerts by local talent, one, the sacred concert above mentioned and one in the nature of a May festival, celebrated on Wisconsin Day, May 29, in addition to the annual artists' course of five concerts.

**Fay Foster's Songs at the****Residence of Hélène White.**

Hélène White, daughter of Archibald White, entertained charmingly on Sunday afternoon, February 13. The musical numbers were all songs of Miss Foster. Received with especial favor were "Serenade in Sevilla," "If I Were King of Ireland," "The Voyager" (in manuscript, soon to be published by the White-Smith Company), and "The White Blossom's off the Bog," sung by George Fleming, with the composer at the piano.

A pleasing feature in this connection was the fact that Mr. Fleming sang Miss Foster's songs the first time they were given in public, March 4, 1912, at the Salmagundi Club, New York (all in manuscript).

The other singers on this occasion were Lucy Marsh and Paul Althouse, at that time unknown to fame.

**Minneapolis Symphony Orchestra to****Play in New York on February 26.**

The Minneapolis Symphony Orchestra (Emil Oberhofer, conductor), will give its annual New York concert at Carnegie Hall, Saturday evening, February 26. Julia Claussen, mezzo-soprano, will be the soloist.

The program will consist of selections by Chadwick, Rachmaninoff, Stenhammer, Richard Strauss, Wagner and Delius.

**Claire Norden's Recital Postponed.**

Claire Norden's piano recital scheduled for February 29, has been postponed indefinitely, it is announced by her manager, Annie Friedberg.

**M. E. SODER-HUECK**  
THE EMINENT CONTRALTO, VOICE TRAINER AND COACH  
Maker of many singers now prominent before the public.  
Famous for her correct Voice Placement and Tone Development. Singers prepared for Church, Concert, Opera, and engagements secured. Write for Booklet.  
Metropolitan Opera House, 1425 Broadway, New York. Phone 6221 Bryant

**JEAN VERD**  
PIANIST  
Studio, 104 West 76th St., New York  
Direction: Musicians' Concert Management  
29 East 48th Street, New York  
MASON & HAMLIN PIANO USED

**DAISY ALLEN** LYRIC SOPRANO  
FRENCH AND ENGLISH PROGRAMMES  
Address: 45 West 11th St., New York  
Telephone, Chelsea 4160

**CARL DOERING**  
Pianist  
First American Tour  
SEASON 1916-17  
Management:  
Victor C. Winton  
Aeolian Hall, N. Y.

**AMERICAN ACADEMY OF  
DRAMATIC ARTS**

Connected with Charles Frohman's Empire Theatre and Companies  
RECOGNIZED AS THE LEADING INSTITUTION  
FOR DRAMATIC TRAINING IN AMERICA  
Founded in 1884  
For catalog and information apply to the Secretary, Room 152  
Carnegie Hall, New York.

**FIRST NEW YORK RECITAL  
JANUARY 13, 1916**

BY

**Sophie Braslau**

A Leading Contralto of the Metropolitan Opera Company

The New York Tribune said in part:

"Of the younger singers of the Metropolitan Opera Company, there is none who possesses a more beautiful voice than Sophie Braslau, the young American contralto. Her voice is a real contralto, one of the few real contraltos now appearing before the public. . . . There was intelligence in her singing, temperament and variety. Her offering was an interesting one and one which gave rich hope for the future. She was greeted enthusiastically by a large audience and overwhelmed with flowers."

Another newspaper opinion will follow in the  
March 2nd issue of the Musical Courier.

MANAGEMENT

WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York

**YEATMAN GRIFFITH**

Teacher of FLORENCE MACBETH, Prima Donna Coloratura, and other prominent Artists and Teachers  
318 WEST 82d ST., NEW YORK CITY Tel. Schuyler 8537

**SOPHIA KASSMIR**

PRIMA DONNA SOPRANO Opera—Concert—Recital  
Management: R. E. Johnston, 1451 Broadway, N. Y.

**EVELYN STARR**

VIOLINIST  
Management: Haensel & Jones, Aeolian Hall, New York

**EVAN WILLIAMS**

—TENOR— Ohio  
Management: THE WOLFSON MUSICAL BUREAU

**Ellmer Zoller**

PIANIST—ACCOMPANIST WITH MME. FREMSTAD  
Studio: 28 West 63rd St., New York. Phone: 7339 Columbus.

**MARIE SUNDELIUS** Soprano

Exclusive Management:  
GERTRUDE F. COWEN 1451 Broadway, New York

**MARGUERITE DUNLAP**

CONTRALTO. Concert—Recital—Oratorio

Western Representative Iris Pendleton, Tower Bldg., Chicago  
Exclusive Management  
GERTRUDE F. COWEN, 1451 Broadway, New York

**ROMULO SAPIO**

Formerly Conductor Metropolitan Opera, New York, and having coached the majority of great operatic artists, among whom: Adelina Patti, Nordica, Tamagno, Etc.

VOCAL STUDIO, 65 CENTRAL PARK WEST, N. Y.

**JOHN McCORMACK**

In America Entire Season 1916-1917

EDWIN SCHNEIDER, Accompanist  
Always and only under Chas. L. Wagner 1451 BROADWAY NEW YORK  
personal management of Steinway Piano Used

**ALICE NIELSEN**

PRIMA DONNA SOPRANO  
AMERICAN CONCERT TOUR  
ENGAGED AT METROPOLITAN OPERA HOUSE THIS SEASON  
STEINWAY PIANO USED  
1426 Broadway - New York City

**N. Y. COLLEGE OF MUSIC**

125-130 East 58th Street  
Announces the engagement of THEO. SPIERING, the eminent violinist and conductor  
DESIDER JOSEF VECSEI, the noted pianist  
EMMA LOEFFLER, Dramatic Soprano  
RUBIN GOLDMARK, the eminent composer and instructor, Head of the Department of Theory  
CARL HEIN, AUGUST FRAEMCKE, Directors  
Catalog on application

**Oscar Saenger**

TEACHER OF SINGING  
From the rudiments of tone placing to artistic finishing for concert, oratorio, recital and opera: Teacher of famous opera and concert singers, among whom are Mme. Marie Rappold, soprano; Miss Florence Hinkle, soprano; Miss Mabel Garrison, soprano; Miss Helen Warrum, soprano; Mme. Bernice de Pasquall, soprano; Mr. Rudolf Berger, tenor; Mr. Heinrich Hensel, tenor; Mr. Orville Harrold, tenor; Mr. Paul Althouse, tenor; Mr. John Young, tenor; Miss Lila Robeson, contralto; Miss Mildred Potter, contralto; Miss Kathleen Howard, contralto; Mme. Josephine Jacoby, contralto; Miss Sibyl Conklin, contralto; Mr. Henri Scott, basso; Mr. Allen Hinchley, basso; Mr. Louis Kreidler, baritone; Mr. Albert Wiederhold, bass-baritone; Mr. Leon Rains, basso.  
Tel. 687 Lenox STUD '9: 6 East 51st Street, New York

**HERMANN KLEIN**

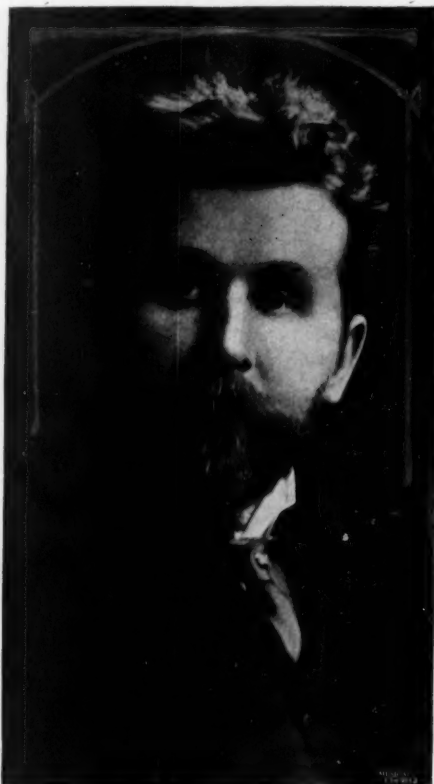
Teacher of Some of the Most Successful Singers Now Before the Public  
Co-Editor, Garcia's "Hints on Singing";  
Author, New English Version of "Carmen";  
Translator, Metzler's Mastersongs, "Lieder in English."

40 Avenue Road, Regent's Park, N. W., London

**MOSCOW MUSICAL ACTIVITIES INCREASE DESPITE THE WAR.**

Concert Halls and Opera Houses Are Crowded—Cycle of Chamber Concerts Given in Commemoration of Taneiev—Kussewitzki Brings Out New Cantata by Rachmaninoff—Other Items of Interest.

Arbatte, Deneshny 32, Moscow, Russia, December 31, 1915. }  
Nothing is more refreshing in these times of stress and excitement than music. Our musicians, knowing this, did not stop in their activities and this season the number of concerts has increased with every week. It is true that music has suffered, but it is faring much less badly than one might have supposed at the beginning of the war. The



ALEXANDER GRETSCHANINOFF,  
Russian composer.

concert halls and opera houses are crowded and the music performed is of the best kind.

**CHAMBER MUSIC.**

A cycle of chamber concerts call for notice. It was given in commemoration of Sergei Taneiev, who died on June 19, 1915. He was a highly venerated man a remarkable composer, and besides this a talented contrapuntist of great knowledge, who did much for the training of young composers. His clever works for strings have greatly encouraged the spread of chamber music in Russia. Taneiev was very happily inspired in his trios, quartets and quintets (for piano); in each of them there is a satisfying blend of

imagination and logical development of voicing and harmonic progressions.

These works of a master hand received performances by the string quartet of Count Mecklenburg-Strelitzki from Petrograd, performances that were in every way worthy of their merits. They were uncommonly well played at three "Soirees." One could appreciate to the full the remarkable range of tone color these players now command. They are C. Gregorowitsch, first violin; N. Kranz, second violin; V. Bakaleinikow, viola, and S. Bouldkewitsch, cello. Constantin Igoumnow, professor at the Moscow Conservatory, played the piano part of the quintet exceedingly well.

Nikolai Orlov, a young pianist of exceptionally high merits, performed a fugue and prelude, the only two composition Taneiev has composed for piano, although himself a pianist of the first rank. This fugue and prelude are immensely difficult in their combination, voicing and technic, but Orlov played them with ease.

Sergei Taneiev's songs were beautifully sung by Pauline Dobbert. A berceuse, Taneiev's very last composition, was improvised for a volume published for the benefit of a victims' relief fund. Thus his last work was one of charity and love!

**RACHMANINOFF PLAYS Scriabin's WORKS.**

Of concerts and recitals on a smaller scale there has been a steadily increasing number. Sergei Rachmaninoff arranged an interesting program of his own compositions for his first "Klavier-Abend" and performed Scriabin's works at his second piano recital. The house was sold out long before the day of the concert. Rachmaninoff's rendering of Scriabin's music was beautiful, although it differed greatly from the performances by the composer himself, who, while playing, created an atmosphere of mysticism by the superearthly heavenlike sounds he could obtain from the piano. Rachmaninoff played in another way, more robustly, with vigor and a strong rhythm. Nevertheless his rendering of Scriabin's music was charming and effective. Rachmaninoff was the hero of the first half of our musical season and the great effect he produced seemed to increase with each of his recitals.

**GRETSCHANINOW SONGS HEARD.**

In giving a program entirely made up of Gretschaninow's songs Mme. Jahn-Rouban, a cultured singer, awoke the greatest interest in our musical circles. Each work by Gretschaninow could be accepted as thoroughly characteristic of its composer. Three songs on religious subjects were novelties, performed for the first time. They are undoubtedly to be reckoned among his happiest inspirations. He is quite national in them, as in his "Credo," his anthems and other songs in the realm of sacred music. Gretschaninow himself was at the piano. Mme. Jahn-Rouban sang intelligently.

**KUSSEWITZKI HONORS RACHMANINOFF.**

Sergei Kussewitzki's third symphony concert, entirely devoted to Sergei Rachmaninoff, opened with a cantata,



THE PETROGRAD QUARTET, FOUNDED BY THE DUKE OF MECKLENBURG-STRELITZKI.  
Left to right: C. Gregorowitsch, W. Bakaleinikoff, N. Kranz, S. Bouldkewitsch.



entitled "The Spring," op. 20. It is based on a poem by Nekrassow, a Russian poet of the last century. Rachmaninoff composed the music to it in 1902 for solo, chorus and full orchestra. At this concert the solo was beautifully sung by S. Migay, baritone. Kussewitzki's chorus participated in the cantata.

The refreshing power of the spring on the minds of men is perfectly realized in the music. The Russian winter, with its terrifying cold and snow, is depicted by soul stirring and hold harmonic progressions. Little by little they change into a sweet melody full of lyrical charm, in which the return of spring is felt. In its poetry and elusive effects of color the work bears the unmistakable features of its composer, and its beauties were admirably realized in a perfect performance.

Rachmaninoff played his third piano concerto. The fancy and melodic interest enter very largely into this beautiful piece. In performing it, Rachmaninoff easily sustained the high reputation he has won for himself as a pianist of exceptionally high gifts.

For the close of this remarkable concert his symphonic poem, "The Bells" (based on Edgar Allan Poe's poem), was performed. As we have had opportunity of giving a report on it at its first performance in 1913, we may only add that it was splendidly performed. All was well in the choruses and orchestra. The soloists were Mme. Stepanova, who has a high flexible voice of sympathetic quality, and J. Altschewski, tenor, both valuable singers of the Imperial Opera House. They were at their best and deserve full commendation. In view of the complexity of the score, the performance must be accounted an eminently creditable one. Sergei Kussewitzki's treatment showed all the careful consideration of detail which invariably distinguishes his work as a conductor.

ELLEN VON TIDEBÖHL.

#### KANSAS CITY NOTES.

Kansas City, Mo., February 6, 1916.

Tuesday afternoon, January 25, Louise Homer appeared in recital at the Shubert Theatre, the fourth attraction of the Fritschy series.

#### AN ENJOYABLE RECITAL.

An enjoyable recital under the direction of Earl Rosenberg of the Horner Institute of Fine Arts, was given Wednesday evening, January 26, in the ballroom of the Muehlebach Hotel by Floyd Robbins, pianist, and Roland R. Witte, baritone, members of the faculty. The program was of a high order and rendered with distinction. In the Mozart variations, capriccioso and rhapsodie in G minor by Brahms, Mr. Robbins proved himself a pianist of good technical training added to natural gifts of unusual charm, sincerity, simplicity and strength. Mr. Witte gave a fine interpretation of the rarely heard Dvorák song cycle "Zigeunermelodien." Each song is a gem and Mr. Witte gave them the delightful coherency so enjoyable in song cycles. By these recitals of high merit the Horner Institute is adding great strength to the cause of better music and broader appreciation of it here.

#### ANNA ST. JOHN PRESENTS PUPILS.

Anna St. John, pianist, presented a few of her advanced pupils in recital, February 4. There was much good piano playing heard, reflecting great credit upon Miss St. John's splendid ability as teacher and musician.

#### GEORGE DEANE'S NEW DUTIES.

George Deane, one of the leading local tenors, has accepted the position in Washburn College, at Topeka, Kan., as associate professor of voice, which will take him from his studio here one day each week. A number of the leading teachers are giving a day of each week to the various schools and music centers near by, which seems a most advantageous thing for them. Jos. A. Farrell gives two days each week to the University of Kansas. Franklin Hunt spends two days in Leavenworth, Kan., Herman Springer the same time in Atchison, Kan.

GENEVE LICHTENWALTER.

#### Lhevinne Hopes to Be in America by Late Spring.

Loudon Charlton has received a letter from Josef Lhevinne stating that the Russian pianist is going to make a special effort to leave Germany, where he has been detained since the outbreak of the European war, late in the spring, so as to spend his summer in America, and devote all of next season to his long deferred tour. Mr. Lhevinne admits that there are difficulties in the way of his accomplishing his purpose, but he has had assurances from persons of high authority that special efforts will be made in his behalf. In case Mr. Lhevinne does come, he will devote the summer months to teaching, as there are a great many students in this country who formerly were members of his classes at Wannsee, near Berlin. Despite the fact that he has been compelled to remain in Germany, Mr. Lhevinne has nevertheless been granted many extraordinary privileges, and has been treated with great consideration. His concert activities have gone on uninterrupted throughout the season.

## WINNIPEG IS UP AND DOING MUSICALLY THIS SEASON.

Junior Musicians at Women's Musical Club—Concert of Elgar Society—Red Cross Concert—Russian Music Enjoyed—Literary and Debating Society Offers Concert Program—Men's Club Gives Musical Program.

Winnipeg, February 3, 1916.

Monday of last week was students' day with the Women's Musical Club; on these days an opportunity is given the members of the Junior Club to display their talents, and one was really surprised at the good, earnest work done by these young people, as results must mean hard work. The program included Grieg's sonata in F major for violin and piano, by Ruth Pryce and Annie Moncrieff. Ruth Pryce's playing was intensely interesting, it is so delightfully refined and sympathetic and full of womanly sensitiveness. Gladys Watson was heard to good effect in a piano solo by Arensky, the orchestral accompaniment being played by Muriel Brown; other excellent work was done by Rosalie Brittan, and a very diminutive child of eight years, whose playing was really phenomenal. The cello solo, Beethoven's minuet, by Margaret Scott, was a real delight. There is a nervous subtlety of style about her playing that in the future doubtless will remove her far from anything conventional in her mode of interpretation. The vocal numbers contributed by Maurice Moore gave promise of a brilliant future, with careful study. Two songs by Reita Graham were also prettily rendered.

#### ELGAR SOCIETY HEARD IN CONCERT.

The Elgar Musical Society, under the able guidance of Ernest E. Vinen, held a very enjoyable concert in Grace Church, before a large and enthusiastic audience. The chief item was Dr. Harford Lloyd's cantata, consisting of solos for soprano and baritone and chorus, "Hero and Leander." As this was its first hearing in Winnipeg, it aroused considerable interest. The choir work was good, and the solos intelligently rendered. Edythe Lever, soprano, sang with great warmth of feeling, her beautiful voice being heard to great advantage. F. H. Hughes, baritone, was also in good voice and greatly appreciated. The part songs, rendered with great effect, demanding encores, were Coleridge-Taylor's "The Lee Shore," Cowen's "Come to Me, Gentle Sleep," and Edward German's "The Chase." Ernest Vinen contributed Faulke's grand offertoire in B minor, and major, an organ number that is always welcome. Other solos were by Weber and Massenet, charmingly rendered by Edythe Lever, with accompaniments by Mrs. Smith. H. St. John Naftel presided at the organ, and Stanley Osborne at the piano, with great efficiency, both artists greatly contributing to the success of the concert.

#### RED CROSS CONCERT.

The concert given by Mrs. E. M. Counsel in aid of the Red Cross, in the Fort Garry Hotel, on Thursday evening last, attracted a large and appreciative audience, notwithstanding the inclemency of the weather. Mrs. Counsel was in excellent voice, and her rich, sweet tones, combined with clearness of articulation, were very satisfying. Her first group consisted of Gluck's "Have I Lost Thee," Handel's "Where Now Art Thou," and Meyerbeer's "My Noble Knight." Orpheus' seductive strains to Eurydice were sung with great emotional power, and the other two were rendered in a way that admirably realized the character of the music. Her songs embraced several styles, including four of Cadman's most difficult compositions, given by this versatile artist with great effect and ease. Then followed a group of six lovely folksongs, to which she gave a delightful interpretation; she was at her very best in "On the Banks of Allan Water," the effectiveness of this old fashioned song being greatly enhanced by Mary Robertson's sympathetic accompaniment. She concluded her program by a trio of fascinating songs, by Arthur Voorhis, all of which were refined examples of the composer's genius.

Mary Robertson played the accompaniments in an able manner.

#### Later Winnipeg News.

February 6, 1916.

Russian music was the distinguishing feature of last Monday's program at the Women's Musical Club, the most interesting item being Tchaikowsky's trio for violin, cello and piano in A minor, by Mr. Waterhouse, Mr. Baby and Mrs. Waterhouse; all three professionals of good standing and eminence. All the varying emotions of the trio were interpreted in a masterful manner and with consummate skill. The difficult piano part played by Mrs. Waterhouse was characterized by purity, clearness and sane emotion. The lighter portions of the work were treated with a sympathy that brought into fine contrast the more emotional and rugged elements of this delightful trio.

Mrs. Rupert Howard sang in a charming way two Tchaikowsky songs, i. e., "Why" and "Benediction," followed by Mrs. Harry Turnbull, with a couple of songs in

# STEINWAY



For generations the Steinway has been the ideal piano—the choice of the great artists. Its enduring fame rests upon its perfect musical qualities. :: :: Do you realize that for very little more than you would pay for any good instrument you can own a Steinway? The upright is priced at \$500 and upward and the grand at \$750 and upward.

## STEINWAY & SONS

STEINWAY HALL.

107-109 East 14th St., New York

SUBWAY EXPRESS STATION AT THE DOOR

Also pianos for rent at reasonable rates for city and country

lighter vein, by Rubinstein and Rimsky-Korsakoff. These were rendered in a very enjoyable manner.

Rubinstein's staccato study in C major was played by Ina Polson, and was a very interesting feature of an interesting program. She played the allegrettos with the greatest ease, and communicated her own ease to the audience.

#### LITERARY AND DEBATING SOCIETY CONCERT.

The concert held in the Columbus Hall by the Literary and Debating Society was a great success. The program was excellent, consisting of violin solo, Dorothy Cooper, Schubert's "Serenade"; as encore, Beethoven's "Minuet" in G. Mrs. Reynold was heard in "When All Is Young and Pleasant," Gounod, and the "Three Fishers." Three very interesting duets were "The Fisherman," "The Ranchero," and "Farigi o Cara," by Mr. and Mrs. Wallis Anderson. Bartley Brown's solo, "The House of Memories," won well merited applause. Cyril Hogg acted as accompanist and also played with great distinction two piano solos, displaying fine technique in Liszt's second rhapsody and Chopin's "Military Polonaise" in A flat.

#### MEN'S MUSICAL CLUB.

A delightful two hours was spent in the concert room of the Royal Alex Hotel on Saturday last, when the Men's Musical Club threw open its doors to the ladies.

The program consisted of numbers for string quartet by Rimsky-Korsakoff, Borodin and Glazounow; songs, "The Moon Drops Low," "The Land of the Sky Blue Water," Cadman; violin solo, "Souvenir de Moscow," Wieniawski; song, "When the King Went Forth to War," Koenemann; piano, "Military Polonaise" in A flat, Chopin; song, "Ah, Moon of My Delight," Lehman; violin and piano, sonata, Dr. R. Horner; song, "So, Sir Page" ("Le Nozze de Figaro"), Mozart.

LADY DEB.

### ST. PAUL BOX OFFICE RECORDS BROKEN BY JOHN MCCORMACK.

**Irish Tenor Draws Usual Vast Throng of Admirers—Percy Grainger Makes Initial Local Appearance and Scores Success.**

St. Paul, Minn., February 9, 1916.

St. Paul's musical high lights of the past week were Percy Grainger and John McCormack. The former came as one of the Schubert Club artist attractions for the season, and the latter sang under the auspices (locally) of Edmund A. Stein, assistant manager of the Minneapolis Symphony Orchestra.

Great interest naturally attached to the first appearance here of the young Australian composer-pianist, and the majority sentiment is extremely flattering to him. The most beautiful and remarkable performance of the Grainger

program was Ravel's "Ondine," of which the pianist made an exquisite picture. His tone and coloring were perfect, and the whimsical, plaintive imagery of the wee episode was charmingly indicated.

Two Debussy numbers were also very enjoyable, and the Grieg folksong and dance had splendid vigor and rhythm. The concert opened with the Bach-Busoni prelude and fugue in D major, the performance of which was interesting, and the pianist's own compositions included the "Colonial Song," which is a pleasant improvisation. The concert was delightful, and a return engagement here would unquestionably prove popular.

#### MCCORMACK'S BIG AUDIENCE.

John McCormack, on February 7, broke St. Paul's concert box office record, and packed the Auditorium. As usual, the tenor gave most pleasing consideration to the musical preferences of the audience en masse, was exceedingly generous with his encores, and, over and above all, sent his God-given voice right into the hearts of the people.

One wishes, at all of McCormack's performances, that

the great majority of English speaking singers would take lessons from him in diction and enunciation. Beside the usual group of traditional Irish songs, which he sings with a perfection to be revelled in, McCormack did a series by Tchaikowsky, Rachmaninoff, Hugo Wolf, and Strauss. In the Russian numbers he was interesting, and Wolf's "The Gardener" was really charming. Nothing he did, however, was more lovely than Kreisler's arrangement of the simple old Austrian song, "The Old Refrain." The old arias from Handel and Purcell were two of the most enjoyable things Mr. McCormack sang.

Donald McBeath, the young Australian violinist, played three times during the course of the program.

Edwin Schneider's accompanying proved a delightful feature of the concert.

A local angle of the affair was the singing by Mr. McCormack of an encore written by a young St. Paul composer, Richard Myers. The text is by Laurence Housman, and is entitled "If Once, Ere I Died." Mr. Myers' setting is so sympathetic, graceful and musically that a great deal can be promised for whatever he may do in the future.

F. C. BOARDMAN.

## THE VOICE PROBLEM FROM A PHYSICIAN'S VIEWPOINT.

By Irving Wilson Voorhees, M. S., M. D., Adjunct Professor in Fordham University, New York City.

[A series of interesting articles on the singing voice from the physician's standpoint, by Irving Wilson Voorhees, M. D., is being printed in the MUSICAL COURIER. Each of these essays is complete in itself and is of interest not only to singers and vocal teachers, but to musicians in general. The present is the third installment. Dr. Voorhees will be glad to answer questions, provided a self addressed envelope is enclosed for reply.—Editor's note.]

#### Choice of a Teacher.

Next to a thorough analysis of one's qualifications—physical, mental and vocal, comes the problem of securing the services of a satisfactory singing teacher. All singers who have had any experience whatever will, I think, accede to the statement that this is one of the most difficult questions to be settled. Very few great artists have started with one teacher and continued with him throughout the long years of preparation. There are many reasons for this, chief of which is that one may go a long way with her teacher, only to find that the personality or the "method" is unsuited to her special needs.

Thousands of young men and women begin vocal work in the fall of each year simply to have something to do, or because some friend is taking lessons, or to appease the family pride. Under such conditions it does not seem to make very much difference who undertakes this training task. Very often a pupil is influenced to go to a certain teacher because of reasons which should carry no weight whatever. One of these is to help some individual, who has been unfortunate, to earn a living. That is about the poorest reason of all, and is almost sure to bring about a repentance. Time, money and effort may thus be wasted and in the end the pupil gives up in disgust.

There are many honest, conscientious, hard working teachers who give excellent instruction, and there are just as many with all these qualifications who are incompetent. This is also quite the case in my own profession. Unfortunately there are a few, as in every other walk in life, who have no end or aim in view save the almighty dollar—these are sometimes the highest in price—they are surely the most expensive in the long run. But, all in all, there is just as much loyalty to a definite ethical standard, just as much self sacrifice and nobility of purpose among singing teachers as among any other class of professional men. I have known teachers to spend months and years in the effort to train a naturally beautiful voice, only to have the entire matter lost through some foolish whim or caprice or lack of stamina in the pupil—and all this without one cent of reward.

It is important to determine whether the teacher has been a singer who has failed in his work. There are some broken down singers who have come to their unhappy estate through bad vocal technic. Needless to say, it is little short of a tragedy to entrust a fresh young voice in such hands, however honest and conscientious the master may be. Of course, he may have failed because of ill health or some like misfortune, which reasons certainly should not militate against him. Every teacher should be able to illustrate his points in a good clear manner, which it would be no crime to imitate, for imitation plays no small part in voice placement.

Tone work is of prime importance. For the first two years this should be studied intensively, so that the singing act becomes automatic. The tone should be free and easy, sung "on the breath," without any strained effect—that is, there should be only a minimum of effort necessary to secure a maximum effect. So called "big tone" should be absolutely tabooed. The pupil who goes home after the first lesson and tries to sing an aria from grand opera need not blame the teacher if his voice does poorly; yet such persons are frequent visitors to the throat specialist as a result of their folly.

Furthermore, little is to be gained by employing an instrumentalist to give vocal lessons. If one must take an instrumentalist, let it be rather a violinist; for the latter comes nearer to an understanding of what is meant by fine modulations in tone work than any other performer.

It is also insufficient evidence of teaching ability if a master has produced one successful pupil who is making a fine showing in vocal art. This may be simply an accident, some voices being naturally so well placed as to defy destruction by incompetent meddling. The only practical test is to visit the teacher's studio, watch his method, hear him sing and study his pupils. A knowledge of his past musical career is often of some additional value.

Far be it from me to belittle the praiseworthy efforts of vocal teachers. As a class, they are of an exceedingly high order of intelligence and intensely in earnest. Unfortunately, however, their work is not standardized, which makes them exceedingly severe critics of each other. It is to be hoped that in time it will be compulsory for every teacher to have a license from the State Board of Regents, just as the doctor and lawyer must now have. Then the incompetents will be reduced to a minimum, and the truly worthy will be more highly thought of than at present, when there is so much confusion and internal dissension.

### An Artist-Student of Arthur Lawrason Achieves Triumph.

Frances Morton-Crume, contralto, an artist-student of Arthur Lawrason, who appeared as soloist in Grand Rapids, Mich., on January 31, created a sensation, and received the following notice from the Grand Rapids Press of February 1, 1916:

#### ARTIST TRIO SCORES MUSICAL TRIUMPH.

FRANCES MORTON-CRUME, CONTRALTO, DELIGHTS AUDIENCE AS SHE MAKES DEBUT.

The Artist Trio was assisted by Frances Morton-Crume, contralto, who made her local debut on that occasion and achieved a veritable triumph.

Mrs. Crume came here recently from New York and is a member of the faculty of the Malek school in the vocal department. She has a magnificent voice, a pure contralto of beautiful quality and splendid resonance, a wealth of temperament and strong dramatic feeling and expression. She sang "My Heart Is Weary," from "Nadeshda," by Goring-Thomas, with deep feeling and splendid vocalization. Her singing of "The Cry of Rachael," by Mary Turner-Salter, thrilled with its dramatic power. The aria, "Lieti Signori," from "Huguenots," by Meyerbeer, was in quite another mood, light and florid, and she made the transition of style very well.

## CLARENCE WHITEHILL

A Leading Baritone of the Metropolitan Opera Company and the Chicago Opera

Sang Last Thursday in "Siegfried," Tuesday in "Parsifal" with the Metropolitan Opera Company (New York)

Regarding appearances with the Chicago Opera this season:

As Gunther in "Götterdämmerung," Herman Devries in the Chicago Evening American said:

"As Gunther he sang beautifully and gave the part touches of sympathy. Mr. Whitehill's voice seems to be in better form with each new characterization."

As Wotan in "Walküre," Karleton Hackett in the Chicago Evening Post said:

"Clarence Whitehill was in magnificent voice and he has made Wotan his own in this community, so that nowadays when we think Wotan we do it in terms of Whitehill. He has the dignity which befits the godhead."

As Archibaldo in "L'Amore dei Tre Re," Edward C. Moore in the Chicago Daily Journal, said:

"The most grateful recollection goes forth to Clarence Whitehill as Archibaldo. Quite outside of his excellent singing of the role, he has dignity and distinction of manner, which make him the really tragic figure of the opera."

LIKEWISE A FAVORITE IN FESTIVAL AND CONCERT

For Available Dates, address  
WOLFSOHN MUSICAL BUREAU, 1 WEST 34th STREET  
NEW YORK



# LONDON HEARS NEW OPERA, A MELODRAME AND TWO SYMPHONIES.

Ethel Smyth's "The Boatswain's Mate" Reveals Music of Strange Mixture—Composer Conducts Première of Her Work—Elgar's New Melodrame Used as Entr' Acte—De Pachmann Awarded Gold Medal of Royal Philharmonic Society.

33 Oakley Street, Chelsea,  
London, S. W., February 2, 1916.

Since last I wrote, a kind of musical whirlwind has swept over England, and more especially over London, for we heard and saw within the space of about a week a brand new opera, "The Boatswain's Mate," by Miss Dr. or



BARITONES AT SEVERS.

From left to right: George Suffle, William J. Samuell, Lloyd d'Aubigne, the well known Paris voice teacher; Mario Ancona, the distinguished Italian baritone, and Robert Tait, formerly of Covent Garden Opera. This picture was taken about two years ago at Mr. d'Aubigne's villa in Severs, near Paris. The untimely and regretted death of Mr. Samuell is noticed in the accompanying London letter.

Dr. Miss Ethel Smyth (I don't know the correct order of these words, but Miss Smyth insists on her doctorate, so there it is); a new melodrame by Sir Edward Elgar, O. M.; various presentations to distinguished musicians, and two new symphonies by native musicians.

What? Oh, yes, certainly, there is a war going on somewhere, but are we downhearted? Je ne pense pas!

Miss Smyth's opera is based, as to its book, upon the yarn of W. W. Jacobs, which tells of the retired boatswain's mate, who fell in love with the landlady of the Beehive Inn, and wanted possession, through matrimony, as a kind of old age pension. You remember that Mrs. Waters, the said landlady, would have none of old Benn, who thereupon tried the ruse of organizing an amateur burglary of the inn through the instrumentality of a tramping ex-soldier down on his luck, he, Benn, to be handy during the burglary to rescue Mrs. Waters from the burglarious hands; and how Benn became hoist with his own petard, as Mrs. Waters fell in love with the burglar and Benn was left lamenting. It is an amusing tale as Jacobs tells it, one of those cheery trifles of real life which he makes so "actual."

## "ACTUAL" BOOK AND "UNACTUAL" MUSIC.

Miss Smyth's book is "actual" enough. But her music is of the strangest mixture. It should be said that had there been no war the opera was destined for production at Frankfurt a-M. Now I am convinced that there it would have been treated as a genuine tragedy, so "grand operaish" is the whole of the second act when the burglary takes place. In the first act (a triumph of stagery by Hugo Rumbold, son of the distinguished ambassador, a captain in the Scots Guards, at home just now on sick leave, of whom the world will hear a good deal more for his genius for staging opera), the music includes several folk tunes. But even so their treatment is so sophisticated that they lose their primitiveness and so their point. It is fair, however, to say that Miss Smyth herself lays no stress upon her own use of the folk tune, and no principle underlies their use here. In this, as in the seeming lack of a system in the use of spoken and sung dialogue, the

weakness lies. Benn and the burglar draw up a contract in the spoken word, but no sooner do they begin to reduce it to writing than they begin also to sing! In this way the music seems, and undoubtedly is, a hindrance to the development of the "drama." Further, there are songs dragged in apparently merely for their own sake, notably one for Mrs. Waters in each act.

The performance was of a far greater excellence than that of any other native opera, save of Stanford's "The Critic" by the same company a fortnight earlier, which I have seen, at any rate, since the palmy days of the Carl Rosa thirty years ago. These young people are really good singers and are rapidly developing a knowledge of stagecraft, so that the prospects of opera in the vernacular were never higher than now, so far as concerns the performance. Miss Smyth conducted her premiere.

## SIR EDWARD MELODRAMATIC.

Elgar's melodrame is a setting of another of the Belgian poet, Emile Cammaerts' poems, "Une Voix dans le Désert." It is a finely reticent, slightly morbid piece of music, far more reticent, for obvious reasons, than his setting of "Carillons" by the same poet. It deals with the love of a father and his child for their little plot of land, which they refuse to leave in spite of the fact that their homestead has been practically destroyed by gunfire and their land laid waste. Elgar subtly refers to La Brabançonne in his score, and in the climax of the piece, the song of the young girl,

"S'ouvriront nos églises, Nieuport, Ypres et Pervyse,  
Et tonneront nos cloches le dur tocsin des boches,"

the strains of Arcadelt's famous "Ave Maria," are heard most effectively. This piece was produced as a kind of entr'acte between performances of "Cavalleria Rusticana" and "Pagliacci" on Saturday night last, Carlo Liten acting as narrator, Olga Lynn singing and Elgar conducting.

## DEATH OF WILLIAM SAMUELL.

Apropos, the company has sustained a loss in the death last Sunday of the fine young baritone, William Samuell, which I firmly believe to be at least temporarily irreparable. Samuell, who was only thirty, had more of the genuine feu sacré for the operatic stage than any other English debutant of the past thirty years. He was immensely keen, he had a beautiful voice and fine stage presence. How well loved he was even by those who knew him not is made clear by a letter I received this morn-

ing. It is written by a member of an interesting informal "society" of friends who year in, year out, have followed operatic affairs here and in their holiday time have visited Bayreuth, Paris and other centres for operagoing. "Other singers who played his parts were often extremely good, but we missed the charm and extreme variety, the sympathetic voice and personality. He came upon us unheralded—in fact, we did not know who he was—and we cannot see his successor." That is a fine tribute, I think, from an unknown to another, and even I do not know my correspondent, so that the whole thing is spontaneous.

## DE PACHMANN BEANFEAST.

Last Monday the Royal Philharmonic Society had a veritable beanfeast. They asked de Pachmann not only to play a Chopin concerto, but also to accept at the hands of their conductor, Sir Thomas Beecham, their gold medal, of which only seven other pianists have been the recipients. The funny little gentleman accepted, played the E minor with a shocking disregard for its rhythmic peculiarities and a wealth of almost mawkish sentimentality, but he smiled that smile that won't come off at all and sundry, and the audience loved him, and took the gold medal off with him.

After the concert a crowd adjourned to Pagani for dinner, when Sir Thomas Beecham presented, in the name of a host of subscribers a Strad. violin to John Saunders, the brilliant violinist who is leader of the Royal Philharmonic Society. They are said to have paid £900 for it, so presumably it is a good one, even for a Strad!

## "IRISH OR SCOTCH, GENTLEMEN?"

The new symphonies I have referred to are the "Irish," by Hamilton Harty, which was played for the first time at Leeds a week ago and met with a great success. It is a most spirited work, full of Irishisms and Hartyisms. Granville Bantock is the composer of the other symphony referred to, which was produced last night, February 1, at Glasgow, by Mlynarski. Both composers have made considerable use of folk tunes, the one Irish, the other, Scottish, the Bantock symphony being called the "Hebrides"—no relation to Mendelssohn!

But I hope this quasi cult of the folk tune is not going to become a habit. I have no faith in it as the substratum of symphonic music, and, in any case, its persistent use seems to me to argue in favor of a kind of abuse. The end may be that composers will rely upon themes other than their own, and develop or sink back into mere technical mechanics, masquerading in the guise of composers. I know, of course, that examples can be cited against me, but I myself could cite illustrations galore in favor of my own cause. Harty is a composer, however, who is so thoroughly characteristic in his music, that even if he made use of a folk tune he would not lapse into Teutonisms in his elaboration; but I am not so sure of some of the others. The curse of this kind of thing here has been the foreign texture of the working out sections of music based upon borrowed tunes. Therein lies my fear for the future, if the folk songsters have their way.

ROBIN H. LEGGE.

# THE PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, Conductor

— Announces —

FOUR PERFORMANCES OF THE

## MAHLER EIGHTH SYMPHONY

Academy of Music, Philadelphia, March 2, 3, 4, and

(Under the Auspices of the Society of Friends of Music)

Metropolitan Opera House, New York, April 9

With orchestral and choral forces of over 1,000 and eight soloists

FLORENCE HINKLE, Soprano  
Una Poenitentium

ADELAIDE FISCHER, Soprano  
Mater Gloriosa

INEZ BARBOUR, Soprano  
Magna Peccatrix

MARGARET KEYES, Contralto  
Mulier Samaritana

SUSANNA DERCUM, Contralto  
Maria Aegyptiaca

LAMBERT MURPHY, Tenor  
Doctor Marianus

REINALD WERRENATH, Baritone  
Pater Ecstasticus

CLARENCE WHITEHILL, Basso  
Pater Profundus

SEAT RESERVATIONS NOW

Business Offices, 1314 Pennsylvania Building, Philadelphia

ARTHUR JUDSON, Manager

LOUIS A. MATTSO, Assistant Manager

For New York reservations address Wolfsohn Musical Bureau, 1 W. 34th St.

## "PRINCE IGOR" FAILS TO IMPRESS AT LA SCALA, MILAN.

**Boridin's Opera Coolly Received at Its Premiere in Italy—House Hardly More Than Half Filled—"Boris Godunoff" Scores Success at Premiere in Rome—Naples and Genoa Opera News.**

Notwithstanding the war, seasons at three out of the four most important opera houses in Italy (La Scala, Milan; Costanzi, Rome; San Carlo, Naples, and Dal Verme, Milan) were begun promptly on the day after Christmas, on which date the so called carnival season of opera—the most important each year—is accustomed to begin annually in Italy, continuing until the end of February or longer, according to the patronage.

### MILAN.

The season opened at Italy's principal operatic theatre, La Scala, at Christmas time, as usual, the opera being "Prince Igor," by Borodin, its first presentation in Italy. The season hardly promises to be a very brilliant one. There is a considerable amount of depression caused by the war and people cannot afford to spend the money that they ordinarily would. Aside from that, "Prince Igor" does not seem to have met in Milan with even the little degree of success which attended it in New York. The first night the house was hardly more than half filled. The performance is said to have been good under the direction of Gino Marinuzzi, one of the best conductors in Italy at the present day. Principal parts were taken by Schipa, Igor; Danise, as his father; Della Rizza, as Jaroslowna.

Owing to the illness of the tenor, Crimi, the second opera to be given in the season will be "Bohème," instead of "Aida," with Rosina Storchio and Alessandro Bonci as Mimi and Rodolfo respectively, and Armand Crabbe as Marcello.

At the second theatre in Milan, the Dal Verme, there is a popular season, which began on the same evening as La Scala, with "Gioconda." The conductor was Bald-Zenoni and the principal parts were sung by Ester Toninello (Gioconda), Lappas (Enzo) and Viglione-Borghese (Barnaba), a baritone who is supposed to be in Havana at the present moment, but evidently preferred to remain in Milan.

### YVONNE DE TRÉVILLE A PROPHET "WITH HONOR" IN HER OWN COUNTRY.

#### Local Press Criticisms Attest Popularity of Soprano.

At her third concert in three consecutive seasons in Dallas, Tex., Yvonne de Tréville had the most striking success of her Southern tour, thus disproving the proverb that "a prophet is never without honor save in his own country," as Mlle. de Tréville was born in Galveston.

The following articles from the Dallas press praise her unanimously:

Yvonne de Tréville, coloratura soprano, made her third conquest of a Dallas audience last night at the opera house.

That Miss de Tréville appreciates the beauty of dress was obvious. In the first group of French songs she appeared in a deep-dyed rose and white satin gown of Louis XIV period. Mrs. Harriet Bacon McDonald, her accompanist, was dressed in a white and green model of the same period. Miss de Tréville coquetted with her fan in true Louis XIV style, but made several bows to the audience that were distinctly "Yvonne bows."

In the second group of Scandinavian folksongs, she wore a beautiful light blue gown that was even more enhancing than the first, and soft pink roses were twisted in her Titian-colored hair—this represented the Jenny Lind period, 1850. The Schubert Choral Club, under whose auspices the singer was presented, were dressed in beautiful vari-colored costumes of the same period and accompanied her in "The Hymn to the Madonna."

Then she sang the aria from "La Sonnambula," Donizetti, in which was included a group of beautiful laughing notes and a set of clear Yvonne trills, ending with a note like the highest violin string.

The third division of song was English and Miss de Tréville appeared in the twentieth century dress. It was a scarlet spangled costume and a tall black aigrette stood in her hair. Of course this was the most striking effect of all. And one of the songs she sang that pleased the audience best was "Light," composed by a Dallas woman, Anna Craig Bates.

"War," by James Rogers, was interpreted in a grim and effective way. But "The Image of the Moon" was one of the sweetest selections given. "If You E'er Have Seen" was last, then the final encore was given, Miss de Tréville received an armful of American Beauty roses, and the audience went home mightily pleased with the Yvonne smile and voice.—The Dallas Dispatch, February 8, 1916.

Beginning her program with a French ballad, typically representative of the period from which it came, and clad in a handsome

### ROME.

The season began on the evening of December 26 at the Teatro Costanzi, the opera being "Boris Godunoff," its first presentation in Rome. The conductor was Edoardo Vitale. There was an audience which filled the theatre. After the first part the applause was decidedly light, but as the opera progressed the audience warmed up. At the close there were no less than eighteen calls for the principals and the conductor. The principal parts were in the hands of Eugenio Giraldoni (Boris), Vincenzo Bettoni (Kimenn), Aureliano Pertile (Falso Dimitri), Giuseppina Baldassarre (Marina). The chorus, which had been taught by Maestro Mariani, is reported to have sung splendidly, something very necessary to the success of this great work.

### NAPLES.

After much hesitation and doubt it was finally decided to hold a season at the Teatro San Carlo in Naples, though the usual subscription guarantee had not been obtained, and the company is working on the cooperative plan. The opening night was December 26, and the first opera presented, Boito's "Mefistofeles." Before the opera, Mascagni, who conducted, stood up with his orchestra and the audience to play the "Royal March," and there was a storm of cheers. Those taking the principal parts in the opera were Bianca Lenzi-Rossi (Margherita), Montecucchi (Elena), Vogel-Starace (Pantalis), Gigli (Faust).

### GENOA.

After considerable backing and filling, the season at the San Carlo was not begun at Christmas time, as in the three other first opera houses of Italy; but according to last reports (January 1) it was hoped that arrangements might be made to commence the season on January 8 with Catalani's "Loreley." Tullio Serafin will be the musical director.

The second operatic house at Genoa, the Politeamo Genovese, opened on December 26 with "Pagliacci."

pink and white costume of the Louis XIV period, Yvonne de Tréville epitomized in costume and song the spirit of the eighteenth, nineteenth and twentieth centuries for the splendid audience which welcomed her back to Dallas and Texas, her native State, at the opera house last night. Miss de Tréville chooses to call her costume song recital "Three Centuries of Prime Donne," and she has chosen for her program selections peculiarly expressive of those centuries. She appeared under the auspices of the Schubert Choral Club, which participated in the program. Mrs. Harriet Bacon McDonald, director of the club, played the accompaniments.

Yvonne de Tréville was born in Galveston, Texas. Though her father was French, and though she received the greater part of her training in France, Miss de Tréville is still loyal to the Lone Star State, the land of her birth.

It would have been indeed difficult for this splendid artist to have chosen a program better adapted to the qualities of her rich coloratura soprano voice. A voice rich in tone color, sweet, melodious, flexible and exceedingly well trained—such a voice as Miss de Tréville possesses—might well be said to be an ideal combination for the richest and purest interpretation of those numbers expressive of the artistic spirit of the three centuries represented. There was abundant opportunity for those niceties of tone shading that she seems to enjoy so much. Further, there was abundant opportunity for the display of that other great quality for which Miss de Tréville has so often been praised, a charming, delightful personality.

Through the medium of that personality that is all but dominant, Miss de Tréville interprets her songs, as well as sings them, and her interpretations are often as pleasing as her singing is sweet.

There was one selection on the program that indicated in a graphic manner the kind of thing this singer does best. Perhaps it is for the subtle reason that she has allowed it a place on the program. Certainly the contrast brings out more decidedly the qualities of voice and personality that have made this artist famous around the world. The selection referred to is "War" (James Rogers). It is a vivid bit of music depicting the horrors of war. Necessarily it requires force and volume and strength to bring out its fullest significance. It would be difficult to conceive of a voice so melodious and sweet as hers that could also meet these demands. Interposed as it was between two delightful Japanese melodies and such a peaceful, charming bit of song as "The Image of the Moon," one could not help but notice the difference in effect.

The first part of the program was composed of four simple ballads from the seventeenth and eighteenth centuries, two in French and two in English.

The second part began with the "Hymn to the Madonna" (Kremer). A very beautiful setting was provided by the members of the choral club, who were costumed in keeping with the Jenny Lind period of the nineteenth century, and sang this selection in chorus. One of the most pleasing parts of the program was that made up of three Scandinavian folksongs, rendered in the original

by Miss de Tréville. The part was closed with one of the most pretentious undertakings on the whole program, the aria from "La Sonnambula" (Donizetti).

Delightful and pleasing as the two previous parts had been, the third part, depicting the twentieth century, was the most pleasing of all. Again the choral club appeared, this time clad in pure white, simple dresses of the present day. They formed a beautiful background for the handsome costume worn by Miss de Tréville. The club, assisted by Miss de Tréville, opened the part with a chorus number, "Autumn Violets" (Bartlett).

The second number in the third part was a composition entitled "Light," composed by Anna Craig Bates, of Dallas, and dedicated to Yvonne de Tréville. It was enthusiastically received, and the author appeared in acknowledgment and played the accompaniment for the encore, also one of her compositions.

"To a Yellow Butterfly" (Haines-Kuester) and "September" (Moore), both composed for and dedicated to Yvonne de Tréville, were full of sweet melody and represented well the kind of singing she does best. The two Nipponese melodies, "Butterfly" and "Fireflies" (Ross), were also composed especially for Miss de Tréville. "War" (Rogers), "The Image of the Moon" (Smith) and "If You E'er Have Seen" (Branscombe) were the concluding numbers on the program.

At the conclusion of the program Miss de Tréville was presented with a handsome bouquet of American Beauty roses. In response to the prolonged applause she returned to the stage and sang as the final encore the composition which has become celebrated as a violin solo, "Sing, Smile, Slumber" (Gounod).—The Dallas Morning News, February 8, 1916.

An audience which filled the theatre greeted the singer, and attested its appreciation throughout.

There is no singer whose stage presence is more gracious—whose personality goes out to and takes in her audiences any more completely.

A distinct and pleasing feature of the evening was the appearance of the full Schubert chorus in the costume of the late '50s in keeping with the costume worn by the diva as representing the Jenny Lind period. The chorus stood—just as the present generation's great-grandmothers stood, perforce because they were compelled to. It was the crinoline age. It was quaint and impressive, fully reminding of the old wood cuts we've seen in a well known "lady's" magazine which flourished as late as the early nineties. Accompanying the singer the chorus rendered Kremer's "Hymn to the Madonna" during this portion of the program, and rendered it most capably.

In the third portion—the twentieth century—De Tréville was De Tréville herself—the modern singer, garbed in modern fashion—fetchedly, handsomely and attractively. During this portion of the program the prima donna gave, in addition to Mrs. Bates' number, "To a Yellow Butterfly," by Edith Haines Kuester; "September," by Mary Carr Moore; two "Nipponese Melodies," by Gertrude Ross, and "If You E'er Have Seen," by Gena Branscombe, all written for and dedicated to De Tréville. A most pleasing number in the first group was the second of three Scandinavian folksongs.

It was the second concert of the season given by the Schubert Club, and it was a distinct success.—The Dallas Daily Times Herald.

### Benefit for Austro-Hungarian Orphan Babies and Blind Soldiers.

Under the auspices of the Austro-Hungarian committee of Vienna, Pauline Kruger Hamilton, the photographer, of 29 West Thirty-third street, New York, who spent many years in the Austrian capital and was awarded the title of Austrian Court Photographer, is arranging a novel entertainment, "A Night in Vienna," to take place in the grand ballroom of the Waldorf-Astoria Hotel, on Monday, March 6, at 9 p. m. Proceeds of the affair will be for the benefit of Austro-Hungarian orphan babies and blind soldiers.

Among those who are helping Mrs. Hamilton to arrange the entertainment are Victor C. Winton, former representative of the MUSICAL COURIER in Vienna, as chairman of the ways and means committee; Paul Eisler, chairman of the musical committee, and the Misses Godowsky, daughters of Leopold Godowsky, who head the costume committee.

### Successful Florio Pupils.

Joseph Haydn, pupil of M. E. Florio, teacher and coach, of New York City, is appearing with success in Washington, D. C., as leading tenor in the "Princess Pat" Company, at the National Theatre.

Another pupil of M. E. Florio, Richard Hall, who is also talented and possesses a good tenor voice, is engaged to appear in the title role in a new opera, "Come to Bohemia," by Jacques Cointi, to be produced by the Stuyvesant Producing Company.

A young woman pupil of marked talent from the Florio studio soon will appear as Brünnhilde in Wagner's "Waldkür.".

### Harold Henry's Recital, March 7.

Harold Henry, pianist, who has been heard in New York on several occasions, is to give another recital in Aeolian Hall Tuesday afternoon, March 7.



# TILLY KOENEN

Exclusive Management HARRY CULBERTSON,

## DUTCH CONTRALTO

NOW IN AMERICA

Available for Festivals, Concerts, Orchestras, Etc

SEASON 1915-1916, SEASON 1916-1917

BALDWIN PIANO

Fine Arts Bldg., Chicago, Ill.



# THE STORY OF JOHN McCORMACK.

The Man Who Has Sung His Way Into the Hearts of the American People.

By JANE LEE in the Pictorial Review for February, 1916.  
(Reproduced by Permission.)

This is the true story of John McCormack, the most beloved concert singer in the world today, yet it reads like a veritable twentieth century fairy tale. The millions who have heard his melodious voice will be glad to read it, and the few thousands who have yet to hear him sing "I Hear You Calling Me" will marvel, but they must believe.

"Always I go to hear John McCormack in a highly critical mood, promising myself to detect the inevitable flaw in a singer's technic. And always I end by bathing my soul in melody—and forgetting technic."

So said a pianist and composer who has given his life to the theory of music.

"I may not know Bach from Chopin—I'll confess to having slipped out of the Metropolitan Opera House with the last act of 'Lohengrin' still to come because I was bored, but I can feel the harmonies of any composer and believe myself a music lover at a McCormack recital."

This from a clear-headed business man.

All of which goes to explain why John McCormack is the musical idol of the unmusical public, that great mass of people honest enough to admit that melody means more to them than technic.

One glorious midwinter afternoon, when New York shed its mantle of sordidness and seemed to smile up to heaven itself, I stood watching the Sunday afternoon concert crowd pour into Carnegie Hall. They came in small motors and big limousines, in taxis and trolleys; thousands of them walked. Distances were forgotten, heads were up, lips were humming half forgotten airs. Women who had slipped away from afternoon teas and formal receptions eagerly sought the first tier boxes! Men and women of varied business and professional interests crowded the orchestra stalls; students, working folks, and musicians packed the topmost galleries, while those who could find no space in the great auditorium filled the stage. And as I turned to take my place in the long, winding line, a tiny bit of a woman, clad in rusty black, with scant hair parted beneath a bonnet of 1900 style, showed me her precious ticket as you might call attention to some

"Do you think he'll sing 'Mother Machree' today?" she asked me. "I had to pay a dollar for this 'cause the cheaper ones were all gone—but if he sings 'Mother Machree' I'll not think of the price at all."

As we reached the steps, we rubbed elbows with a white-haired woman swathed in furs of priceless value, radiating the perfume of rare violets as she guided a group of young girls from her motor to her box.

"Oh, grandmother, do you think he'll sing 'Ah, Moon of My Delight' from 'In a Parisian Garden'? I just adore that record," cried one of them.

And that is why John McCormack is the biggest money-maker in the musical world today, surpassing in income even the great Caruso. He gives the music-hungry world the music it can understand, and with it he gives himself a compelling, democratic, "I'm-one-of-you" personality.

I dropped out of the line when we reached the lobby and watched the crowds clamoring at the box office, and with my own eyes I saw over two thousand people turned away. Then the fire inspectors took a hand and closed the doors, but not until after a hundred or more McCormack-mad people had pushed their way through to "standing-room only."

Inside, the seating capacity of the house was creaking

my right sat an old lady of seventy-two, and between her sobs she cried, "Come back, you darlin', come back." On

JOHN McCORMACK.

Copyright by Hartsook, Los Angeles, Cal.



JOHN McCORMACK AND FAMILY AT THEIR SUMMER HOME.

Mr. and Mrs. McCormack (with hat on), Gwen McCormack (next to Mr. McCormack), Miss Foley (Mrs. McCormack's sister), Cyril McCormack (sitting down) and "Topsy," the Airedale dog.  
Copyright by Ira L. Hill's Studio, New York.

with its human weight. Boxes that usually hold four were crowded with eight, and the dignity of the house was somewhat shattered by the appearance of the stage which looked much like the bleachers at a baseball game. A space of fifteen square feet was left for Mr. McCormack, Mr. Schneider, his accompanist, and the big grand piano. The rest of the stage was built up with seats like an amphitheatre, and four hundred McCormack "fans" were glad to pay two dollars a seat to sit there and hear his voice, even if they could not see his face.

Then amid riotous applause came Mr. McCormack and sang to the thousands before him. Within two hours he sang twenty-four songs, and when the concert was over and he had sung four encores to his last group of tender love songs, the enthralled audience calmly folded its many hands and waited for more.

And what did he do, you ask?

With an air of almost reverence he came back, leaned up against the piano, for he was plainly very tired, smiled at the crowd that had gathered about the piano, shut his eyes with a peculiarly fascinating mannerism and began the strains of "Believe Me, If All Those Endearing Young Charms." When he had finished, there wasn't a dry eye in that great house, which was packed from pit to dome. On

my left sat a girl of seventeen, who applauded until her hands were well-nigh blistered, fighting back the tears, for at seventeen we hesitate to show our emotions. These two, representing youth and old age, were a great contradiction, for the old lady was evidently enjoying her tears.

It is safe to say that never in the history of music has any one man or woman held such individual sway. And undoubtedly his power comes from three distinct sources. First, he has the most wonderfully sympathetic, God given, natural tenor voice that ever rolled out of the throat of a human being. Second, he sings in English, and he sings words, not sounds. His enunciation is perfect. And third, every song he sings tells a story. He makes more money than any singer in the world today, and he is only thirty-one years old.

Yet with all his phenomenal popularity, John McCormack is the finest type of home-loving man. Sipping a cup of tea with the McCormack family about a delightful tea table in a most delightful home, I found this world famous man as simple as the ballads he sings. Though born in Ireland—to be exact, in Athlone, Ireland, where the river Shannon flows; though he married a very beautiful and rarely cultured Irish girl named Lily Foley, who was born in Dublin, he assured me he loves his America and American women. When music was forsaken as a topic of conversation and the talk turned on suffrage, he said with a bit of twinkle in his eye:

"They'll get it—they got me."

The McCormack children are ideal, brought up in a modest, old fashioned way, and many an American mother might take lessons from this young Dublin girl. The boy, Cyril, is a veritable image of his father, yet when I asked him if he were going to be a singer when he grew up, he assured me:

"No, indeed! I am going to work."

When the governess came to take the children away, she left a batch of mail on a near-by table, and I asked Mr. McCormack about his "mash-notes." For do not forget that this man is young, has great charm, wonderful per-



Copyright by Ira L. Hill's Studio, New York.  
JOHN McCORMACK AND HIS CHILDREN,  
CYRIL AND GWEN.

treasure. Apparently a McCormack concert ticket was worth more than its face value to her.

sonality, and unequalled art. Of course he must pay the penalty of all matinee idols. He laughed.

"Yes," he acknowledged, "I get quite a lot from week to week. Some of them I keep. One came yesterday that I'd like to have you read." He walked over to his desk and picked up a double sheet covered with the somewhat unsteady handwriting of a woman.

Love letters are love letters pretty much the world over, and "mash notes" received by popular public men and women smatter much of the same mawkish flavor. But this letter seemed so different, so sincere that, with Mr. McCormack's permission, we quote it in full.

"DEAR MR. MCCORMACK—I am a little old lady of seventy-six, living by myself in a wee apartment so tiny that my friends call it the 'Doll's House,' and fortune does not let me out very often. But yesterday I heard you sing, and I must tell you the joy that your voice brought to the heart of a little old lady whose life is almost done. You do not know, and now that I have started I know that I can not tell you, but God bless you for the memory of yesterday's concert, for it will brighten the evening of a life that has been mostly gray. Some one has said that those who bring sunshine into the lives of others can not keep it from themselves, and my sincere wish is that this may prove true for you and yours through many perfect years.

"A LONELY OLD LADY."

He showed me others in his collection of "love" letters worth keeping, but I think the age limit of all the writers was over seventy. One of them, I recall, was from a dear old lady of ninety-two who, in a trembling hand, signed herself "Mother Machree."

"You see, the old ladies love me almost as much as I love them," added Mr. McCormack.

Sitting in the room and talking to Mr. McCormack is to realize something of his great power from the stage. He radiates youth from his smooth face, and impresses you deeply with his air of almost boyish confidence. It is not hard to understand why Professor Howard Dann, of Cornell, asked him to sing before the students of that great university, explaining that he thought McCormack was the one man who could prove to his students that it was manly to sing. For Mr. McCormack is a sport in the big sense of the word. He is an expert tennis player and a top notch man at golf, and only when the weather is too bad to get out of doors does he pick up his violin and "fiddle a bit," as he expressed it to me. Incidentally he "fiddles a bit" on one of the most coveted Stradivarius violins in America today. It was made in 1711 for an Italian nobleman, and remained in his family until forty years ago, when it was brought to this country. Mr. McCormack bought it last year, paying \$10,500 for it. At the same time he paid \$500 for Paganini's favorite bow, declared by experts to be the finest in America. Yet twelve years ago he came here a poor man.

For it is exactly twelve years ago that John McCormack came to this country, making his first appearance at the World's Fair in St. Louis, Mo., where he sang twice a day with a group of Irish singers. He received \$48 a week, and with considerable feeling he told me he earned it. No doubt he did. But—ten years later he went back to St. Louis and they were glad to get him at \$2,000 a night. If there is any truth in the old saying that figures talk, those concerning John McCormack simply scream. Here are just a few of them:

In the year closing February 28, 1915, over eight hundred thousand records of his songs were sold in this country alone. Following that, during the three months of March, April, and May, 1915, over three hundred and fifty thousand were sold. Never mind what percentage he receives, but you can figure it up into the many thousands. But he has not been greedy with the American public. He has never allowed his personal records to be sold for over a maximum price of \$1.50, though much pressure has been brought to bear. He never allows a concert ticket to be sold for over \$2.00, and speculators are arrested if they come around the opera house.

Five years ago this singer was getting \$800 a week as a member of the Chicago Opera Company, and they let the contract die a slow and natural death, expiring without any interference. This season, Chicago is hearing him sing at the rate of \$2,000 a night and dear old Campanini wept with joy when he signed the contract. This little illustration of opportunity knocking but once recalls the concert Mr. McCormack gave last spring in Chicago. The opera house was sold out, and still requests kept pouring in, so they built up the stage with over four hundred seats on it. But when orders continued to swamp the box office, the orchestra were asked to take a day's vacation and one hundred and twenty-six people were piled into the pit.

All of these five hundred and twenty-six seats were eagerly purchased at \$2.00 each.

Here in New York we were trying to support two opera houses, but somehow the public didn't patronize the Century, and it never was much of a success. But the day came when Mr. McCormack was billed to sing there, and what happened? He sang to more people than had ever been gathered together in the world-famed Metropolitan Opera House. Every nook and cranny of the erstwhile desolate house was packed from the top row of the gallery to the last built-up row back of the stage. Extra firemen were called to close the doors and put out hundreds who had crowded in. Thousands were turned away with money in their hands.

At one concert given on a Sunday night at the New York Hippodrome, he sang to \$8,423 in real money, and three weeks later he came back to that same house and the managers saw \$7,400 come through the box office window. The falling off during the second concert was owing to the fact that "Pinafore" was playing there during the week, the stage was built in the form of a ship, and could not be sold out as seating capacity.

The afternoon was waning and candles were lighted on the tea table when a dear friend of Mr. McCormack's insisted on telling us a story, despite the protests of the modest singer. We all gathered a little closer and listened.

"Last spring John sang at a concert in Los Angeles, and not having eaten since early morning, he and Charles Wagner (his manager) drifted into a well known grill about four blocks from the opera house to get a bite to eat after the concert. They had just seated themselves and were ordering something, when apparently from out of nowhere came a little old lady, dressed all in black, with an old fashioned widow's cap and veil on. Silently she came through the crowd up to John's table and laid her trembling hand on his shoulder. For a moment she looked at him and when he started to rise she spoke.

"I heard you sing for the first time tonight, John, and ever after, when I hear your records, I'll see your dear face—God bless you!" And before either of those great big men could speak, the little old lady had turned and was gone again, out into the night. She had followed them four blocks into a men's grill to tell him that, and most of us who think we know, deem it worth more than all the press notices the papers gave him next day."

Mr. McCormack was plainly affected by the telling of this story, indeed we all were, when Mrs. McCormack saved the day by suggesting more tea. Then she turned to her husband and said:

"John, you go out of the room. Mr. Wagner is going to tell his favorite story about the old gentleman."

"It happened last summer when John was singing at Ocean Grove," Mr. Wagner began, "before an audience of twelve thousand people! After the concert was over, it seemed as if John had shaken hands with just hundreds of people, when a little old man was brought up and introduced to him as Dr. Wardle, a Methodist preacher from Scranton, Pa. He had come all the way from his home town in the heat of summer to hear John sing, and this is exactly what he said, for I stood right alongside and heard every word of it—and I shall never forget it, either," he emphasized.

"Mr. McCormack, I am eighty-two years old, and I have heard you sing twice. I'm afraid I shall never hear you sing on earth again, but I know that some time later on—and I hope much later on—I shall hear you sing in heaven."

"Wasn't that a beautiful thing to say?" added Mrs. McCormack as she wiped a tear away.

"You can't buy such praise," said Mr. McCormack, who had not left the room at his wife's bidding, "and because of words like that, I love America and its people, but most of all its old people."

This, then is John McCormack, a big, straightforward, capable human being with no frills on him except those that God has graciously bestowed upon most Irishmen of culture. He has become a national institution. During the season of 1914-1915 he gave ninety concerts, sang in twenty-seven States in the Union and two Canadian provinces, singing over eighteen hundred songs and arias to audiences that invariably filled the houses until there was nothing left but breathing room!

Yet there is nothing about him to indicate all this celebrity. He is very natural, and because of that John McCormack is very great.

"Shakespeare in Music" was the subject of an interesting program given recently by the Friday Evening Literary and Music Club of Denver, Col.

## "A MacDOWELL EVENING" AT MacDOWELL CLUB.

### Prominent Artists Furnished Program.

Invitations to "A MacDowell Evening" were issued by the MacDowell Club, New York, at headquarters, February 15. John Barnes Wells, Victor Wittgenstein, Alexander Bloch, the St. Cecilia Club, Victor Harris, conductor, were the principal participants. Harry Gilbert accompanied.

The large audience gathered to hear this concert and the devoted attention given the items of the program must have impressed every one.

John Barnes Wells sang his two groups of songs with the finish of delivery which distinguishes all his vocalization, allied with clear enunciation. So strong was the applause that he was forced to sing an encore, "The Blue-bell." Victor Wittgenstein, the pianist, made a distinct hit with "The Eagle," the combined warmth and technical masterfulness producing instant effect. The "Sonata Tragica," was beautifully played. New, too, was his interpretation of the "Czardas," following which he had to bow many times.

The thirty singers forming the St. Cecilia Club sang four choral numbers under Victor Harris's direction with the finish of detail and beauty of tone he always exacts; notably fine was "Cradle Song," though the charm of daintiness in the "Gnome Song" was apparent to all. The four part harmony and clearness of the voices gave special charm to these choral numbers.

Mr. Bloch collaborated with Mrs. Bloch in a performance of four small pieces (unpublished manuscript), written when MacDowell was but sixteen years old, and these pieces interested the discriminating audience; the unity of musical performance of this artist-couple produced an exact ensemble. Two four hand pieces were played by Harry Gilbert, the able accompanist of the evening, with William Rebbeck, and various announcements regarding the MacDowell Club and its musical activities were made by Walter Bogert, chairman of the committee on music.

A recital of Modest Moussorgski songs, sung by Constance Purdy, contralto, and Paul Draper, tenor, was announced for February 20, and David Bispham gives a recital at the club February 27, both affairs at 8:45 p. m.

## Arkansas City's Municipal Band

### Stamped with Approval.

Before the largest crowd that ever heard a band concert in Arkansas City the Municipal Band presented an interesting program of ten numbers Sunday afternoon, February 6. Before the program began the theatre was crowded and many returned home without having heard the excellent music. This was one of the best concerts ever given by the band, and stamps it as a real musical organization. Burton Strock, whose directorship is especially pleasing and masterful, is to be commended for the class of programs and the manner in which they are given.

The old time overture, "Poet and Peasant," was given in such a manner as to call forth a second encore. The harp part added by Mildred Nelson was interesting, and a feature well liked by the audience.

Estella Allen Chaney, soprano, and Charles Alderson, baritone, pleased in their presentation of "Peace Be to This Dwelling." Their voices blend especially well in duet work.

Frank Lewis, a lad of eighteen years, who is the solo trumpeter, delighted the audience in his rendition of "La Serenata," by Draga.

"Vienna Life," by Strauss, was given by a string quartet composed of Walter Getrost and Stella Doty, violins; Eula Day, cello, and Mildred Nelson, harp. This quartet received pronounced approval and was compelled, as were the other soloists, to respond to an encore. After presenting a medley of popular airs it was necessary for them to respond again, but this time with a bow.

## Fay Foster's Songs Feature of Evening

### at Dr. Cadman's Anniversary in Brooklyn.

On Wednesday evening, February 9, a reception was tendered Dr. Cadman, of the Central Presbyterian Church in Brooklyn, in commemoration of the thirtieth year of his pastorate. A pleasing feature was a group of Fay Foster's songs, delightfully rendered by Gwyn Jones, with the composer at the piano. The numbers were "The White Blossoms Off the Bog," "Call of the Trail," "Star Tracks," "Flower Time Weather" and "One Golden Day."

London, *The Standard*, November 19, 1912: "... Three of the most remarkable young men in the world of music."

LEO  
JAN  
AND  
MISCHEL

C H E R N I A V S K Y

RUSSIA'S ACKNOWLEDGED  
BRILLIANT VIOLINIST,  
POET-PIANIST, AND  
GREAT 'CELLIST.

SEASON 1916-1917

IN THE UNITED STATES AND CANADA



**YOLANDA MÉRÖ TRIUMPH IN NEW YORK RECITAL.****Distinguished Pianist Gives Magnificent Exhibition of Her Art at Aeolian Hall.**

Yolanda MÉRÖ, an artist whom New York hears too seldom, gave a piano recital in Aeolian Hall on Tuesday afternoon, February 15, and let the public of the metropolis have a chance to enjoy the fine playing which has made the name of Yolanda MÉRÖ widely known. If there were any disappointed hearers at the recital they had a peculiar method of showing it, for the prolonged applause that compelled the pianist to add half a dozen extra numbers, and the wagon load of roses requiring the assistance of two men to remove, all testified to the charming artist's personal popularity and splendid art.

Mme. MÉRÖ began her recital with Mendelssohn's spirited and sprightly rondo capriccioso—a composition now so seldom heard that it is almost a novelty. Her daintiness and fleetness of finger at once made a profound impression. Brahms' light and playful capriccio in B minor followed. The pianist then attacked Beethoven's great sonata in C minor, op. 111, and played it with a power, a breadth of style, and a dignity of manner throughout which showed that she has no limit to her range of expression. Liszt's "Funeral March" was played with strength and a vigor which seemed hardly to belong to a woman. Whether this particular composition of Liszt's was worth while, is another question, but as regards the superb performance it received one can readily understand the enthusiasm of the critic who said that Venus had borrowed the arms of Mars for the occasion. Debussy's "Clair de Lune," Arthur Hinton's wayward and fantastic "Arabesque," and a showy and exceeding difficult octave study by Carolus Agghazy completed the second group.

The third part of the program was devoted to Chopin. An etude in F major, an early "Larghetto" in A flat major, and the masterly C sharp minor scherzo ended the printed program.

Among the extras which were played to the crowds grouped around the piano especial mention must be made of the delicacy, speed and clear cut passages in Liszt's "Gnomes Reigen."

Yolanda MÉRÖ evidently thinks much of her famous fellow countryman, Franz Liszt. And it is certain that Liszt would have returned the compliment had he heard this fascinating woman play his "Liebestraume" in A flat on Tuesday of last week.

**Mr. and Mrs. de Sadler's Musicales.**

On Sunday afternoon, February 13, an informal musicale was held at the home of Mr. and Mrs. de Sadler, 48 East Eighty-seventh street, New York. Beside Mr. and Mrs. de Sadler themselves, the program was participated in by Mary Wildermann, a youthful pianist, and the Misses Whittaker, one of whom plays the piano, the other the violin. They were heard together and in solos.

Ruth Moeller, a fifteen year old soprano, who has been studying only two months with Mr. de Sadler, gave convincing proof of the tremendous progress she had made in that short time by her singing of an aria from Handel's "Rinaldo" and a vocal arrangement of Strauss' "Fledermaus Waltz," executing its florid passages with surety and effect.

Mme. de Sadler, the fortunate possessor of a large, pure, dramatic soprano voice, sang with true professional style "Elsa's Dream" from "Lohengrin," Richard Wagner's three poems, and numbers by Sibelius. Mr. de Sadler closed the program happily, singing the old Italian aria, "Caro mio ben," and songs by Beethoven, Tosti, Massenet, Grieg and Tchaikowsky, ending with a moving interpretation of Schumann's "Doppelgänger." Mme. Coen was an effective accompanist. This informal program, finely chosen both as to length and quality, was listened to with much pleasure by a large and fashionable company.

**Paul Held Inaugurates Class  
In Harmony and Instrumentation.**

Paul Held, the young Russian composer, several of whose symphonies and other big orchestral works have been performed in Berlin and other European cities, and whose "Prayer for Peace" was played by Clarence Dickinson on Thursday at the New York Union Theological Seminary, has decided to devote several hours each week to teaching harmony and instrumentation to talented musicians and composers at his studio, 535 West 147th street. Applications must be made in writing.

**Mme. Wakefield's Important Engagements.**

Henriette Wakefield is quickly becoming recognized as one of the standard and dependable concert and oratorio singers. Contraltos are not as plentiful as sopranos, and good contraltos are ever in demand. Mrs. Wakefield's services are now sought by leading societies as well as for recital work. There are only a certain number of impor-

tant engagements in the field of oratorio each season, and of these this popular artist has had a goodly share.

Three new engagements of a major order are with the Worcester Festival in Rossini's "Stabat Mater" next September; with the Buffalo Orpheus Society in songs and arias with orchestra on April 24; with the People's Choral Union in Verdi's "Requiem" at Boston on April 30. Several other engagements of this order are pending, of which announcement will be made later.

**Marguerite Dunlap Heard In  
Arkansas City's Musical Series.**

Marguerite Dunlap, contralto, in this recital program, at Arkansas City, Kan., Monday evening, February 7, was duly appreciated by the press of that city, as the accompanying reviews indicate: "Invocation to Eros" (Kurstainer), "The Star" (Rogers), "The Wind Song" (Rogers), "Life and Death" (Coleridge-Taylor), "Turn Ye to Me" (Scotch folksong), "The Nightingale Has a Lyre of Gold" (Landon Ronald), "Fantasie Impromptu" (Chopin), "Mazurka" (Chopin), Valse in E minor (Chopin), "Le Baiser" (Goring-Thomas), "Que je T'oublie" (Chretien), "Im Herbst" (Franz), "Staendchen" (Franz), "Ich Grolle Nicht" (Schumann), "Rigoletto Fantasie" (Verdi-Liszt), "I Am Thy Harp" (Huntington Woodman), "An Evening Song" (Hallett Gilberte), "Plantation Love Song" (Deems Taylor), "My Lover He Comes on a Skee" (Clough-Leigher).

Miss Dunlap was assisted by Emilie Goetze, accompanist. The contralto appeared in the second number of the Musical Artists' Recitals, under the direction of K. Weller Daniels.

The reviews from the local press:

The music lovers of Arkansas City have heard most every variety of music, most of which was of a high class and delightful to the

trained ear as well as to those who "just love harmony," but it has not been their privilege to hear a contralto voice of the richness and musical qualities of that possessed by Marguerite Dunlap. It was like a profundo for volume, but trained to the tiny tones and expressions that charm an audience.

Like all other artists, Miss Dunlap is a pleasing personality and becomes enthused with the manifestations of appreciation from the audience, and generously responded to encores to most every number. Not only the classical numbers were given in a pleasing manner, but the singer marveled in some of the old familiar numbers and were marked with new interpretations and beauty by the masterful singer.

No small portion of the delights of the music belong to the accompanist, Emilie Goetze. They are perfectly in harmony with each other, and the recital was one of the most pleasing entertainments that has been given in the city for many months.

The demand for such high class entertainments is increasing, and bringing them here is one of the commendable undertakings of the times. K. Weller Daniels is entitled much credit for such undertakings, and as time proves their value the people will show their appreciation with more liberal attendance. The crowd last night was good, and the appreciation was marked in every number.—Arkansas City Daily News, February 8, 1916.

The entertainment was one of the most charming musical affairs ever given in this city. Marguerite Dunlap stands high in the musical world today and, although just a young woman, she has a voice equal to many artists who have reached their highest ability through many years of concert work. Her singing was that of a woman of mind, feeling and heart, emotionally alive, and strongly potent with her larger appeal to her public. Her voice is full and rich with a sympathetic quality that carries conviction and a velvety softness that makes her admirable. She was accorded a very flattering reception which could not fail to convey to her the true appreciative feeling of some of the friends she made during her stay here.

Emilie Goetze deserves much credit for the able manner in which she accompanies the singer.

It is a streak of luck that Arkansas City received a visit from such an artist as Miss Dunlap and it is hoped that we will receive a visit from her again.—Arkansas City Daily Traveler, February 8, 1916.

The Matinee Musicale, Lincoln, Neb., has passed the 250th mark in the number of its afternoon concerts.

**WASSILY BESEKIRSKY RUSSIAN VIOLINIST**

AVAILABLE FOR CONCERTS AND RECITALS

SEASON 1916-17

For terms and dates, address Concert Direction Annie Friedberg, 1425 Broadway, New York  
STEINWAY PIANO

**MARY JORDAN CONTRALTO**  
Oratorio, Concert Recital

Management: FOSTER & DAVID, :: 500 Fifth Avenue, New York

**LOUIS PERSINGER**  
The Distinguished Violinist

Now playing in California

For information regarding open dates address:

Frank W. Healy, 209 Post Street, San Francisco, Cal.

**ARIMONDI**

Leading Basso

Chicago Opera Association

3 years Manhattan, New York  
2 years Metropolitan, New York  
Scala, Milan

Covent Garden, London (5 seasons)  
Colon, Buenos Ayres  
Berlin Royal Opera Co.

Etc., Etc.

RECITALS

CONCERTS

ORATORIOS

For dates, particulars, etc., address: Auditorium Theatre, Chicago



There Is No Greater Woman Violinist Living

than

**Kathleen Parlow**

in America This Season for an Extended Tour

Under the Management of Loudon Charlton

Carnegie Hall, New York

Knabe Piano Used

**Marquis de Trabadelo**

4, rue Marbeuf, Paris

WAGER

**SWAYNE**Pianists Prepared  
for Public  
AppearancesSTUDIO: 76 EAST 91ST STREET, NEW YORK.  
Teaches in Boston, Wednesdays, Steinert Hall.**FRANCES NASH** Pianist

Management: EVELYN HOPPER, 2509 Spaulding St., Omaha, Neb.

**FREDERIC MARTIN** BASSOPUPILS IN SINGING RECEIVED MONDAYS AND FRIDAYS.  
Studio: 534 West 111th St., New York. Phone 4930 Morningside.**GEORGE CARRÉ**

TENOR

15 East 10th Street Tel. 2927 Stuyvesant New York

**THE DEVERELL SCHOOL FOR GIRLS**

9 rue de Chailiot, Paris, France

(Champs Elysées)

LANGUAGE, ART, MUSIC

Until War Is Over—Branch School, New York City,  
37 MADISON AVENUE**L. d'AUBIGNÉ**

Teacher of Singing

Address: 30 Ave. Kléber Paris

**Florence Macbeth**PRIMA DONNA COLORATURA  
Chicago Grand Opera

Exclusive Management:

Wollsohn Musical Bureau, 1 West 34th St., N. Y.

Jean de Reszke  
53 Rue de la Faisanderie  
Paris**LAMPERTI-VALDA**

SCHOOL OF SINGING

61 AVENUE NIEL PARIS, FRANCE  
Temporarily in New York, 8 West 54th Street

MME. GIULIA VALDA

**VON STEIN ACADEMY  
OF MUSIC**"The Pacific Coast's Great Conservatory of Music"  
826-828 So. Broadway, Los Angeles, Cal.Unexcelled tuition and study advantages  
for the serious student of music

Special Summer Normal Course for Teachers

PAUL

**DRAPER**TEACHER OF SINGING  
AND THE INTERPRETATION OF SONGPersonal address: 44 East 57th Street  
Phone: Plaza 8645

For concerts, recitals, etc., address:

LOUDON CHARLTON  
Carnegie Hall New York**TORONTO MENDELSSOHN  
CHOIR IN THREE DAY FESTIVAL,  
JANUARY 31, FEBRUARY 1 AND 2.**

Dr. A. S. Vogt Conducts "Children's Crusade" and Other Important Works Presented.

Toronto, February 9, 1916.  
Toronto's Mendelssohn Choir has long since become well known beyond the boundary of this Dominion. Prominent cities in the United States, as well as Canada, have heard the organization and borne testimony to its importance. In 1907 Emil Paur and Dr. Vogt were associated in notable concerts given by the Pittsburgh Orchestra and the choir in Carnegie Hall, New York City.

It is officially stated that the total amount subscribed for the Mendelssohn Choir's proposed European trip last season (which was abandoned on account of the war) was \$75,000, to which amount the city of Toronto voted \$10,000. The admirable plan, as arranged, included two concerts in Boston before sailing, with the Boston Symphony Orchestra in association with Dr. Muck, who was to conduct chorus and orchestra in Mahler's second symphony, Dr. Vogt having arranged to conduct Bach's eight part motet, "Sing Ye to the Lord," on the same evening, and a miscellaneous program, in association with the orchestra, on another evening. Arrangements had been completed for three brilliant concerts in London, one each in Birmingham, Glasgow, Edinburgh, Leeds, Sheffield and Manchester, all in association with the Queen's Hall Orchestra of London. At Amsterdam the choir was to sing in the ninth symphony and other works, with the Concertgebouw Orchestra. In Berlin two concerts had been arranged, in which the ninth symphony and Brahms' "Requiem" were to be the principal numbers, the orchestra engaged having been the Berlin Philharmonic. Concerts in Leipzig, Dresden, Frankfurt Wiesbaden and Paris were to conclude the tour, which, it is to be hoped, will take place when peace shall have been restored.

Again this season the audiences included distinguished visitors from distant places. Among these persons were Dr. and Mrs. Carrington, Henry Hadley, George B. Hopkins, New York; Father Finn, conductor of the celebrated Paulist Choir of Chicago; G. Copeland, pianist, Boston; Andrew T. Webster, conductor, Buffalo Philharmonic Chorus; Frederick Alexander, conductor, Detroit and Ypsilanti choruses; Bruce Carey, conductor, Elgar Choir, Hamilton, Ont.; A. D. Jordan, conductor, London, Ont.; Reginald Green, conductor, Owen Sound, Ont., Choral Society; George Ziegler, conductor, Berlin, Ont., Choral Society; George B. Cummings, conductor, Chatham, Ont., Choral Society; W. H. Hewlett, conductor, Hamilton; Clifford Higgin, conductor, Schubert Choir, Brantford, Ont.; Arthur Egg, F. R. C. O., Montreal, Que.; Robert Hoag, conductor, Medicine Hat, Alberta; Kathryn Baird-Sullivan, Portland, Ore., and musicians from practically every town of consequence in Ontario.

Nor is this festival the only effort of the season. The committee is arranging a special "Khaki" concert for the men of the Toronto Garrison, on Tuesday, February 15. The sensational experience of last year's similar event will not soon be forgotten by those who were privileged to be present. Letters are still being received from the trenches from soldiers who attended the concert of last season. Dr. Vogt informs the MUSICAL COURIER representative that:

"Plans for next year are still very uncertain, owing to the constantly increasing problems regarding choral matters because of the splendid manner in which the members of the chorus are responding to the calls of their country, either in the field or in hospital service at the front."

The names of patrons and officers of the choir are of special interest, comprising as they do royalty and many leading Canadians: Honorary patrons—H. R. H. the Duke of Connaught and His Honor the Lieutenant-Governor of Ontario, Sir John Hendrie. Patronesses—Lady Hendrie, Lady Gibson, Lady Eaton, Mrs. A. J. Arthurs, Mrs. A. W. Austin, Mrs. George Dickson, Lady Walker, Lady Mackenzie, Mrs. J. W. Flavell, Mrs. A. E. Gooderham, Mrs. A. E. Kemp, Mrs. E. R. Wood, Lady Melvin-Jones, Mrs. A. A. MacDonald, Mrs. J. B. O'Brien, Mrs. Edward V. Reynolds. Honorary president—Sir Edmund Walker, C. V. O. Honorary vice-presidents—W. E. Rundle, W. H. Elliott. President—G. H. Parkes. Vice-presidents—Dr. Harold Clark, R. G. Kirby. Secretary—T. A. Reed. Treasurer—T. H. Mason. Committee—F. R. Beatty, A. L. E. Davies, Dr. T. A. Davies, Robert Gorrie, C. J. Halford, Donald Linden, F. R. MacKelcan, J. Percy Milnes, F. L. Plant, J. R. S. Scott, W. G. Self (on active service). Accompanists—Ada J. F. Twoby, F. Arthur Oliver.

One of the most delightful social features of this festival week was the large reception given at the Heliconian Club, on the evening of February 2, after the program's conclusion, when conductors and a number of other persons actively associated with music, and especially these concerts, were graciously entertained by Brenda Macrae, the young and gifted contralto, who is well known in New York and Europe and is a member of a prominent Toronto family.

The guests included visitors from out of town and many well known local people, among those present being Dr. and Mrs. A. S. Vogt, Modest and Jacob Altschuler, Inez Barbour and Lambert Murphy, soloists; Dr. and Mrs. Carrington, of New York, Mrs. Carrington being favorably known as Margaret Huston, the Canadian soprano; Henry Hadley, Mr. Herz, Djane Lavoie-Herz, Father Finn of Chicago, Frank Welsman, Mrs. and Miss Adamson, Mr. and Mrs. Alton Baker, Percy and Redfern Hollingshead, Mr. and Mrs. Frank MacKelcan, Thomas H. George, Margaret George, Catharine Beverley-Robertson, Mrs. George Dickson, Messrs. Parks, Reed and Mason (of the Mendelssohn Choir executive), Martha Fudger, Miss Huston, Lucy Doyle, Miss Coxwell, Mr. and Mrs. Arthur McMurrich, Mr. and Mrs. Leo Smith, Mr. and Mrs. H. M. Blight, Mr. and Mrs. George Perry Dickson, Dr. and Mrs. Harold Clarke, Mr. and Mrs. Hector Charlesworth, Atherton Furlong, Elsie Keefer, Mrs. E. D. Elliott, Grace Smith, Miss Hycks-Lyne, Arthur Baxter, Mrs. John Garvin ("Katherine Hale") and Hope Morgan.

On the previous evening, February 1, Sir Edmund Walker, C. V. O., honorary president of the choir, Lady Walker and Miss Walker entertained the conductors, the executive committee and others at a brilliant reception held at the president's St. George street residence. Sir Edmund Walker is one of Canada's most authoritative and influential patrons and critics of all branches of art, and has been well chosen to fill this important honorary position. In the financial world he is eminent as president of the Canadian Bank of Commerce.

## TEE PROGRAM OF MUSIC.

A book might well be written on the programs, the composers represented and the noble and inspiring interpretation by both chorus and orchestra, of the various selections heard at Massey Music Hall. On Monday night, January 31, the latter included: Overture, introduction to Act I, "Khovanstchina" (Moussorgsky), two Caucasian Sketches, "In the Aul," "March Sardar" (Ippolitoff-Ivanoff), "Cherubim Song" (Rachmaninoff), hymn of "Requiem" (Tchaikowsky), national song, "Rule Britannia" (Arne) (effectively arranged for mixed chorus by Dr. Vogt), epilogue from "Caractacus" (Elgar), Armenian rhapsodie (Ippolitoff-Ivanoff), folksong, "Irish Tune from County Derry" (Percy Grainger), men's chorus, "Mother o' Mine" (H. T. Burleigh), Slavic folk scene, op. 18 (Nowowiejski), love song from "Boris Godunov" (Moussorgsky), "Serenade" (Arensky), Russian folksong, "Twig" (Rimsky-Korsakov), Polovetzian dance and chorus from "Prince Igor" (Borodin), "Marche Slav" (Tchaikowsky), and "God Save the King."

Tuesday night's program consisted of: "The Mystic Trumpeter" (Hamilton Harty), in which Allan Hinckley took the baritone solos; symphonic poem, "The Island of the Dead" (Rachmaninoff); "Cherubim Song" (Gretchaninoff); "Hymn to the Soul" (Cyril Jenkins); "Crossing the Bar" (Dr. A. S. Vogt); choruses: Finnish song, "The Swing" (Selim Palmgren); cavalier war song, "The Nottingham Hunt" (Bullard), after which Burleigh's "Mother o' Mine" was sung as an encore; madrigal, "In the Pride of May" (Cadman); folksong, "I'm Seventeen Come Sunday" (Grainger) (this number, "freely set for mixed chorus and concert brass," won a great reception, and had to be repeated); overture, "Solennelle, 1812" Tchaikowsky, and "God Save the King."

Especially impressive among the Russian Symphony Orchestra's contributions was the Tchaikowsky overture, "Solennelle, 1812," which was performed with much spirit and fervor. The singing of the choir, though at all times noteworthy and often wondrously dramatic, especially in its great crescendo effects, reached its heights in its unaccompanied numbers. There was a special significance in the interpretation of "Hymn to the Soul," for chorus, in six parts, sung à capella. Beautiful are the words of this composition, with its "Lento e Solenne" three-four time setting and "morendo" ending:

"O city of all spires,  
Thy wild undying choirs  
Breathe songs of flame.  
Fortress invincible  
Where I shall safely dwell,  
O heavenly citadel,  
Inalienable home  
Whence I shall never roam.  
What eye can pierce thy light,  
What tongue tell all thy height  
Of wonders infinite.  
O city of all spires,  
Thy wild undying choirs  
Breathe songs of flame."

The quality of tone displayed in the harmonies of Lord Tennyson's "Crossing the Bar," adagio in the key of F, was exquisite—a revelation, in fact.

The well known "Children's Crusade," by Gabriel Pierné, a beautiful musical legend in four parts, adapted from the poem by Marcel Schwob (English translation by Henry



Grafton Chapman), was glowingly presented at the final event before another large and enthusiastic audience on the evening of February 2 at Massey Music Hall, the solos and special choruses being arranged as follows: "Mystic Voices," small chorus of women; chorus of children; choruses of men and women. The soloists were: Allys and A Mother, Inez Barbour, soprano; Alain, Mabel Sharp-Herdien, soprano; The Narrator, Lambert Murphy, tenor; An Old Sailor, and The Voice from on High, Allan Hinckley, Baritone.

Each of these artists is well known, especially among festival audiences, their splendid singing and consummate art having earned for them a high place in the tonal ranks. Toronto was indeed fortunate in being able to hear four such sterling artists in this work.

The associate conductor of the children's chorus, A. L. E. Davies, on returning from behind the scenes, where some of the young people were stationed for their parts, was rapturously applauded as he took his place among the basses in the choir. At the conclusion Dr. Vogt, responding to the recalls of the audience, gracefully handed the baton to Modest Altschuler, who effectively led his orchestra in the stirring Russian national anthem. Returning to the director's stand, Dr. Vogt then faced the immense and representative assembly, which united with chorus and players in "God Save the King."

MAY CLELAND HAMILTON.

### Carl Friedberg's New York Tributes.

"Public Yet Not Aware of the Genius of the Player," "Charms in All Beethoven Program" these are but samples of the headlines which told in brief how certainly Carl Friedberg's only New York recital this season impressed the metropolitan daily press with his superior pianism.

Excerpts of these reviews are herewith reproduced:

One of the greatest pianists now in America played the music of one of the greatest composers the world has ever known.

Truth to tell, the New York public does not yet know Carl Friedberg and will not discover how interesting a musician he is until the truth has been proclaimed loudly and emphatically. But the time ought not to be far away when this artist . . . will be winning recognition in America.

One of these days then we shall see music lovers from New York and vicinity—such music lovers as flocked to the Philharmonic Society's performance of the ninth symphony—clamoring for admission to Carl Friedberg's Beethoven recital. The writer to the Press feels free to confess that he has never heard the great German composer more illuminatingly, more eloquently, more movingly interpreted on the piano than yesterday. . . . Listening to this master interpreter's readings of Beethoven was more than an enjoyable experience. It was exhilarating, it was exciting, it was inspiring.

Carl Friedberg is a great pianist—a wonderful pianist—because he makes you forget that he is a pianist. He sings to you, he speaks to you, through the medium of infinitely varied, glowing and expressive resonances, the message of the composer. The cantilena of his fingers is marvelous in its dynamic elasticity, in its subtle play of color, of exquisitely refined shades of rhythm and nuances. . . . And as you listen to this language of vibrant thought and emotion, the message of the composer finds its way to your heart, in terms as unmistakable as if you put it in words (but how much more poignant and subtle!). That is why Carl Friedberg is a great pianist.—Press.

An everlasting treat among all the wildest nerve wrecking concert performances, a real peaceful moment—Carl Friedberg played an entire Beethoven program, keeping us spellbound almost for two hours, under his wonderful, fascinating, artistic personality.

Friedberg is a poet; this almost commonplace expression always comes to my mind again and again when I follow this artist's sublime art, when he enters into the psychological problems of Beethoven's genius.

Friedberg is a born poet, he writes in tones instead of words, and uses the piano only as means of expressions. It is impossible to perceive his playing, his eminent musical nature and real, delicate, susceptible feeling and describe it with common expressions of intelligent, wonderful technic, etc. . . .

It is quite impossible to speak in this place of all the numerous charms and beauties in Friedberg's playing, but I must mention the most marvelous worked out details of the "Moonlight Sonata"—it was a masterly romantic piece of his perfect art—never did I hear the sentimental color of resignation of the second movement with such beautiful passages and scales. . . . The large and enthusiastic audience showered endless "bravos" upon Friedberg and called him back about a dozen times, clamoring for an encore. Let us hope that he will give a Brahms evening the next time; this would be a real, great, poetic work for this emotional genius.—Staats-Zeitung.

Mr. Friedberg is an artist of fine powers. His playing is always sure to give pleasure, sincerity, musical sense, taste and real distinction. While there are virtuosi whose technical mastery may be greater, Mr. Friedberg's powers of execution are unusual and well controlled. His program yesterday was devoted entirely to Beethoven. . . . An all Beethoven program is not generally an unalloyed delight, yet Mr. Friedberg succeeded in making the whole program one of keen interest. His touch was delicate, yet firm, and his color warm and varied. Above all, he played with a sincerity and a dignity that in Beethoven are particularly grateful.—Tribune.

Carl Friedberg, pianist, who has played last season and this in New York, gave a recital yesterday afternoon in Aeolian Hall, in which he played a program made up entirely of music of Beethoven. He gave four sonatas, those in E minor, op. 90, in C sharp minor, op. 27, in C minor, op. 10, No. 1, and in E flat, op. 31, No. 3, four bagatelles and the rondo, op. 129, called "Rage Over the Lost Groschen." These works are all well adapted to his refined and finished style, and he played them all with beauty of tone, fine taste and poetic charm. . . . The sonata in C sharp minor is seldom publicly heard. Mr. Friedberg's playing of it was thor-

oughly characteristic of its varied moods. He made the four short pieces called "Bagatelles"—Beethoven wrote some twenty-five of them in all—seem interesting and significant. Mr. Friedberg was much applauded.—Times.

Carl Friedberg, who, since his American debut, a little more than a year ago, has achieved a position among the important pianists, gave a recital in Aeolian Hall yesterday afternoon. He presented a program far removed from the unusual, which consisted of a list of four sonatas and five smaller pieces, all by Beethoven.

Much can be said in praise of his choice, for though only one composer was represented, the selections contained variety of an uncommon scope. . . . His command of the instrument's resources was secure, even in so difficult and exacting a task as he had set for himself. In regard to the romantic side, he proved the possessor of sincere poetic taste devoid of sensationalism or extreme methods.

His audience numbered many well known and celebrated musicians, who demonstrated their appreciation with the many enthusiastic listeners.—American.

Carl Friedberg, a pianist of Cologne, who had been heard here during the last two seasons both in recital and with orchestra, gave a recital yesterday afternoon in Aeolian Hall. The player offered a program of broad and dignified character, all by Beethoven. . . .

If question were raised beforehand as to the advisability of giving at one sitting a list of works containing four sonatas, . . . any such doubt would be quickly removed if the decision were to be drawn from observing the high level of interest on which Mr. Friedberg was able to maintain the attention of his hearers throughout his performance.

The various compositions requiring in their delivery a comprehensive and finished technic, together with a many sided power of interpretation, were presented by him with an artistic success quite admirable.—Sun.

Where it took 350 people to give a recent Beethoven festival uptown, Carl Friedberg in Aeolian Hall yesterday afternoon tried what one man could do with an all Beethoven program, and did it uncommonly well. Four sonatas included—you'd never guess it—the famous "Moonlight." Mr. Friedberg worked backward, like unfolding memory, from a leading op. 90 to the familiar parlor classic, from that to an early op. 10, and after throwing in four bagatelles and a rondo, wound up with the sonata, op. 31, No. 2. If this was perilously near the sameness of war rations for matinee dilettantes, the pianist gave a good deal of variety to his performances and the specialists in Beethoven moods were responsive and grateful.—Evening Sun.

Carl Friedberg, a distinguished pianist, whom we have had the pleasure of hearing before, gave a recital at Aeolian Hall yesterday afternoon. His program was all Beethoven. It began with the sonata in E minor, op. 90, followed by the "Moonlight Sonata." These Mr. Friedberg interpreted with fine technical skill and with an understanding that partook something of reverence. Next came the sonata in C minor, op. 10. . . . Mr. Friedberg then played four bagatelles with charming crispness and clarity.—Evening World.

### Many Cities to Hear Bloomfield Zeisler.

Bookings in the immediate future for Fannie Bloomfield Zeisler include a concert, March 2, at Houston, Tex., under the auspices of the Girls' Musical Club, of that city; March 4 at New Orleans, local management, Harry Loeb; March 6, Nashville, Tenn., Ward-Belmont College; March 10 and 11, soloist with St. Louis Symphony Orchestra, and later in the month soloist with the Philadelphia Orchestra at Baltimore. On February 18 and 19 Mrs. Zeisler appeared as soloist with the Chicago Symphony Orchestra, at which concerts she played the Tchaikowsky B flat concerto.

Maurice and Gordon Fulcher, who are arranging Mrs. Zeisler's tour, announce that plans already have been completed for the tour of 1916-17, which will open in the East, and will extend Westward, possibly as far as the Pacific Coast. The present season is proving one of the most highly successful in the entire career of Mme. Bloomfield Zeisler.

### First of Five New Compositions

by H. B. Keehn Announced.

H. B. Keehn has recently published a simple and melodious recreation for the piano called "Nodding Flowers," which makes no great technical demands on the player, and yet sounds full and effective. It is necessary that the player can span an octave easily, otherwise this recreation is available for almost a beginner at the piano. It will consequently prove of value to teachers who need music that is not childish in style and at the same time not beyond the powers of older pupils who have not much technical skill.

"Nodding Flowers" is published by H. H. Bellman, Reading, Pa.

### Olga Steeb's Marital Troubles.

From Los Angeles papers the musical world learns that the well known Pacific Coast pianist, Olga Steeb, is having domestic troubles. In the Los Angeles Examiner, February 9, 1916, one reads that the youthful virtuosa declares her unwillingness to live any longer with her husband, a composer and manager. Miss Steeb gives as the reason for her decision the fact that her husband does not support her. The gentleman in question, Charles Keefer, tells the same paper that he is willing to let his wife divorce him, as they do not get on happily together when they are apart—rather a paradox.

## The Encyclopaedia Britannica Says:

"Meyer's idea was taken up and improved upon by Jonas Chickering, who applied it to the grand piano as well as the square, and brought the principle up to a high degree of perfection, establishing by it the independent construction of the American piano-forte." :: :: ::

It is now 93 years since the first

## Chickering Piano

was built in Boston. But men who learned their trade under Jonas Chickering, the founder of this house, are still working today in the Chickering factories to maintain and advance the traditional prestige of the Chickering Piano.

### CHICKERING & SONS

Boston, Mass.

Established 1823

Pianos and Players

Division of American Piano Company

**HELEN DE WITT JACOBS**

**VIOLINIST**  
IN AMERICA SEASON 1916-17  
Studio: 220 Madison Ave., N. Y. Res. Phone 6839-J Flatbush.

**GENEVIEVE WHEAT** Contralto

Drake University, Des Moines, Iowa

**Margaret George**

CANADIAN DRAMATIC SOPRANO.  
Just Returned from Operatic Successes in Italy.  
Management: THOMAS GEORGE, Box 742, Station F, Toronto, Can.

**MAY MUKLE** 'Cellist

2208 Hyde Street, San Francisco, Calif.

**FLORENCE LARRABEE**

Exclusive Management: **PIANIST**  
FOSTER & DAVID, 500 Fifth Ave., New York In America Season 1916-17

**HAROLD HENRY**

AMERICAN PIANIST  
Exclusive Management: Haensel & Jones, Aeolian Hall, New York 426 Fine Arts Bldg., Chicago

**CORNELIUS VAN VLIET**

The Dutch Cellist  
8641 GIRARD AVE., SO. MINNEAPOLIS, MINN.

**SOUSA AND HIS BAND**

Now Playing at  
**N. Y. HIPPODROME**  
Office: 1 West 34th Street  
Telephone 6125 Greeley

**EDGAR****STILLMAN-KELLEY**

STEINWAY HALL - NEW YORK, N. Y.

**LESLEY MARTIN, Bel Canto**

STUDIO: 1425 Broadway, New York  
SINGERS — Susanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutcheson, George Bemus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fluke O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

**VLADIMIR NEVELOFF****PRESENTS****SKOVGAARD**

The Danish Violinist  
Fifth Floor, 123 East 16th Street, New York City

**ALINE VAN****BARENTZEN****Concert Pianist**

Now Booking for Season 1916-17  
Management:

R. E. JOHNSTON, 1451 Broadway, New York Mason & Hamlin Piano Used

**EMMY****DESTINN**

UNDER THE  
SOLE DIRECTION OF

**CHARLES L. WAGNER**

1451 Broadway New York

**ALICE NIELSEN TRIUMPHS**

IN SAN FRANCISCO.  
Press Enthusiastically Praises Her Singing as Gilda and as Mimi.

Regarding Alice Nielsen's singing of the roles of Gilda and Mimi with the Scala Grand Opera Company in San Francisco, Cal., the various newspapers of that city said:

There is something sturdy about the art of Alice Nielsen. It is Anglo-Saxon in its devotion and steadfastness. But it is not angular nor blunt nor unsympathetic. It is secure. She sings with a refreshing sense of pitch.

Not the most remote figuration of the "Caro Nome" aria found her wanting in the niceties of intonation, and not a tone but what was freighted with feeling. If she soared less high than some in the cadence that ends the number, it was out of consideration for those musical sensibilities which do not yield applause merely because a soprano or a tenor has a final shriek left and proposes to emit it, come what may.

The spirit of the musician brooded over everything she did, and that is rare indeed in Italian opera, where usually only vocalists are found. Her coloratura effects were negotiated fluently, though in the embroideries of melody she evidently takes less pleasure than in the melody itself. One of the most beautiful episodes of the opera was that in which Miss Nielsen as Gilda greeted her father. "Quanto Affetto" was sung with dear expressiveness.

In short, in Miss Nielsen's treatment of the role there shone more of that sincerity which is an attribute of the great Verdi than I remember to have ever observed before, and I think she measured closer to the ideal of the role that Verdi conjured than any prima donna we have heard. Nearly always the role is lost in roudades. Last night it was rescued and made vocal and valid.—San Francisco Chronicle.

Singing as sweetly as the Gilda that Verdi dreamed of when he wrote the limpid melody of "Caro Nome," Alice Nielsen appeared at the Cort Theatre last night and instantly soared up again to her old place in the hearts of San Franciscans.

That was what happened last night. Miss Nielsen made an unobtrusive entrance, as befits the role of Rigoletto's daughter. The house hardly got its chance to welcome her. Then elapsed an uneasy second or two while they waited for that all important first note—the note that would answer the question. It came. It was beautiful. The house sank back, satisfied.

It was generous of Miss Nielsen to make her first appearance in

**MAY PETERSON SINGS FOR****HAARLEM PHILHARMONIC LADIES.**

Soprano Splendidly Received.

May Peterson, soprano, from the Opera Comique, Paris, and William Durieux, cellist, furnished the musical numbers of the fourth musicale of the Harlem Philharmonic Society, Waldorf-Astoria, New York, Thursday morning, February 17. Ellmer Zoller accompanied Miss Peterson, and Angela Diller, Mr. Durieux.

Miss Peterson looked lovely and sang beautifully. She was in good voice and seemingly made each listener feel as if she were singing for her alone. She is a thorough musician with a beautiful instrument to tell the story. Sufficient flexibility characterizes her voice for the difficult coloratura arias and to this Miss Peterson has an added dramatic touch, which gives pleasing variety to her work. Mr. Zoller's accompaniments were masterful.

Mr. Durieux and Miss Diller were likewise in complete harmony in their numbers, and the cellist was received with marked enthusiasm. Both artists furnished encores.

This was the complete program: "Variations Symphoniques" (Boellman), William Durieux; aria from "Mancos," "La Gavotte" (Massenet), May Peterson; "Reverie" (Durieux), "Melodie" (Massenet), "Moment Musicale" (Schubert), Mr. Durieux; "Nacht und Träume (Night and Dreams) (Schubert), "Die Quelle" (At the Spring) (Goldmark), "Psyche" (Paladilhe), "Aux temps des Fees" (In the time of Fairies) (Koechlin), Miss Peterson; nocturne (Chopin), and dante (Schumann), "At the Fountain" (Davidoff), Mr. Durieux; "When I Bring to You Colored Toys" (from Tagore's "Gitanjali") (Carpenter), "Indian Lullaby" (Wi-um) (Lieurance), "To a Messenger" (La Forge), Miss Peterson; "Panis Angelicus" (with cello obligato) (Franck), Miss Peterson and Mr. Durieux.

**Johanna Brocks-Oetteking Busy.**

Johanna Brocks-Oetteking, the soprano, sang at the meeting of the American Women of German Descent on January 30 at the Hotel Astor and was reengaged for the next concert to be given by that club.

On February 27, Mme. Brocks-Oetteking will sing at a concert for the benefit of the German war sufferers; on March 7, at the German Press Club; on March 28, at the New York Theatre Club in the Hotel Astor. Mme. Brocks-Oetteking has a number of engagements pending for the balance of the season.

**Artists for Final Biltmore Concert.**

The last Biltmore Friday Morning Musicales of this season will be given to-morrow, Friday, February 25, in the grand ball room of the Hotel Biltmore, New York.

Owing to the continued illness of Lucrezia Bori, Lina Cavalieri, soprano, and Lucien Muratore, tenor, have

the Verdi opera. It ought to have been as Mimi in "Boheme," or some role of more positive quality. But the singer accepted the harder task like a true sport, and her triumph was all the greater for it. If she can sing this unfakable Verdi music like that, what will she do with Puccini?

Miss Nielsen's soprano has a quality like the touch of soft silk. When coloratura work was demanded, she gave coloratura work, but she worked it into the aria and avoided the impression of "frills added on." She put real acting into the role, and, in a word, the effect was summed up in the colored costume she wore in lieu of the usual white.—San Francisco Bulletin.

We welcomed Alice Nielsen as Gilda, and she was adorable as the jester's beloved and beautiful daughter. She sang with all the charm of youth, and her "Caro Nome" was most enthusiastically received. I shall never forget the delightful picture she made as she climbed the stairs with a light to watch her departing lover.—San Francisco Call and Post.

There are rare occasions, however, when she who sings well acts well; when the vocalism of the role is cared for by a sympathetic throat and the histrionics are conserved by a sympathetic heart. In such cases Mimi becomes adorable—as yesterday she was.

A dainty, gentle and quaint manner invested her performance from the moment when she entered the apartments of the Bohemians until she completed the brief period of her happiness. One would have thought, in the second act, that Mimi had indeed never enjoyed an evening of merriment. Her eyes sparkled in wide-eyed surprise; there was a demure coquetry in her pretty ways and a charming grace.

With such a picturesque presentation of Mimi, it would almost seem unnecessary for the artist to sing, but the greatest element of the presentation yesterday afternoon was its vocal beauty. The least important phrase imposed on Puccini's orchestration was sung by Miss Nielsen with an abiding sense of form, proportion and color. The arias were pointed with passion or pathos, according to the text, and the applause was never so strong as to lure her out of her character.—San Francisco Chronicle.

There are Mimis and Mimis, but of all Mimis I should suppose Alice Nielsen to be among the best. Her characterization is sincere, and her singing of the role is extraordinarily sweet.

Miss Nielsen's clear voice, with the velvety finish, rang delightfully in the poignant Puccini phrases, and there was an occasional deeper note as well, though the role is nothing wonderful in the way of depth. The death scene, in which a great many stars over-act, was given with fine simplicity. Indeed, all Miss Nielsen's work is very straightforward.—San Francisco Bulletin.

been engaged. The other artists will be Andre de Seguro, basso, of the Metropolitan Opera Company; Mary Warfel, harpist; Rosina Galli, premiere danseuse of the Metropolitan Opera Company, and Beatrice de Holthor, French diseuse.

**THE BENCHELEY METHOD****OF VOICE DEVELOPMENT.****Minneapolis Vocal Authority Discusses Her Original System.**

Anent the Bencheley method of voice development, is the following from the pen of the well known Minneapolis vocal authority, Marie B. Bencheley, which throws definite light on her original and reliable system of technical study for the strengthening and development of intrinsic vocal muscles:

"The system of technical practice originated and formulated by the author is identified with the use of this method, which is successful in the treatment of voices that fail to respond satisfactorily to traditional vocal methods.

"Initiative exercises in the system of vocal technic differ radically from those of methods in general use. Over-strenuous use of extrinsic vocal muscles is held in check and with the strengthening of intrinsic muscles legitimate voice development is assured.

"Under a passive condition of mental forces no appreciable mental or physical effort is maintained in establishing a motive of voice action which admits of prolonged practice in tone development.

"In cases where intrinsic vocal muscles are constitutionally weak or otherwise weakened by over-strenuous work with methods originally intended for the exercise and musical training of exceptional singing voices, premature study of vocal art proves futile.

"Developing exercises and the ultimate use of sustained tones are also maintained without the forceful action of the will.

"An original feature of this method as taught by the author for some years before legal measures were taken to secure a copyright is in the specific use of an alternating motive of voice action (similar in movement to that of a swinging pendulum) on pianissimo or soft tone practice, each tone in couplet practice of very limited duration. The special use of this exercise has been illustrated and demonstrated by the author to physicians—one of whom—Edward Terhune Gibson—has given a partial description of the original feature of this method in an article on tone production published in the Minneapolis Times.

"This method has been advertised recently by the author for the purpose of bringing it before the musical profession from the original and legitimate source."

On Christmas day "Christmas Gifts," a heroic story in one act by Emile Fabre, music by Xavier Leroux, was produced for the first time at the Opéra Comique, Paris.



## FRIEDA HEMPEL ATTRACTS BIG CARNEGIE HALL AUDIENCE.

Operatic Soprano Is a Bewitching Recital Giver.

Frieda Hempel distinguished herself in more ways than one on Tuesday, February 15. First of all in the afternoon she held a big Carnegie Hall, New York, audience under the spell of her lovely personality and the witchery of her singing, through a taxing program and many encores. And then after this long program, because Mme. Galski, who was cast for the role of Eva in the "Meistersinger" with the Metropolitan Opera Company, in Brooklyn, in the evening, was suddenly indisposed, although Miss Hempel's contract for this season was already closed, she sprang into the breach, and sang the role of Eva with her usual eminent success.

Miss Hempel's program at Carnegie Hall was delivered with well nigh perfect diction in French, English, German and Italian. Her lovely, smoothly flowing coloratura was ever in evidence as well as an even, well considered legato and pianissimos "Divinités du Styx," from "Alceste" (Gluck), sung in French; Handel's "Oh! Had I Jubal's Lyre" in English, comprised the formal opening. Then came the more intimate singing of Lieder, wherein her individual, albeit consistent, interpretation and the Hempel touch, which goes straight to the heart of her listeners, made one again reassured that Frieda Hempel in song is even as convincing and captivating as Hempel in opera. Schumann's "Widmung" and "Nussbaum;" Schubert's "Die Forelle," Mozart's "Warnung," Brahms' "Vergebliches Ständchen," were the Lieder. Then followed a more serious number, i. e., "Ernani Involami" from Verdi's "Ernani," Courtland Palmer's "Song of the Nile" pleased also. "Phyllis Has Such Charming Graces" and "The Lass with the Delicate Air" (old English) are popular with coloratura singers and the Hempel interpretation compared favorably with the best. One of Hugo Wolf's best songs, "Elfenlied" and Pfitzner's "S. Gretel," stood next and were very much enjoyed. Strauss' "Valziamo Sempre" ("Blue Danube Waltz") was the concluding number. Mme. Hempel's singing of this has been frequently heard at the Metropolitan Sunday concerts, and elsewhere, and it never fails to conjure up just the right atmosphere.

The admiring audience, the great applause, the immense floral tributes all show that Frieda Hempel has won a place all her own with New York lovers of coloratura singing. At the conclusion the crowd rushed to the foot of the platform and asked again and again for additional numbers, although some had been given during the program. Of course, Miss Hempel responded. It is her nature to give and give of her best. Her encores included Brahms' Lieder, a Mozart "Lullaby," "The Last Rose of Summer" and German folksongs, and even with this, the audience was insatiable. It was evident that Mme. Hempel's friends and admirers in America are continually increasing.

## Mabel Riegelman Scores Again.

In the presence of a thoroughly representative audience, Mabel Riegelman gave a recital last night at the Grand Opera House, and carried away new laurels even here where she is known and admired by every lover of music.

From the first note to the passing of the last echo there was the closest attention. By the magic of her music Miss Riegelman swept the heartstrings of her hearers, swaying them with the moods of the composer from height to height, charming them with color and blendings as she led them through the mazes of the spell wrought by her delicate artistry.

No greater delicacy could be displayed than was shown in the vivacious grace of Miss Riegelman. Whether the number was from some celebrated opera or was a simple ballad, the singer was equally at ease, giving the highest expression to her art.

One of the prettiest little touches, portraying the unaffected sweetness and unselfishness of the little singer, was her compliment to her accompanist, Lulu Austin Myers. Just as she was leaving the stage at the close of the final encore Miss Riegelman clasped hands with Mrs. Myers and bowed a gracious adieu to the audience, thus saying mutely that she shared honors.

While each and every number was greeted with a warmth and heartiness of applause, "Mammy's Song," by Julia Lockett, of Amarillo, undoubtedly brought forth a stronger expression than did any of the other ballads. The composition is a most pleasing one woven around a negro mammy and her child, and Miss Riegelman doubtless gave fullest interpretation to the spirit of this beloved Southern composer.—Daily News, Amarillo, Tex., January 29, 1916.

## Barrientos and Granados Autographs Forwarded to Mrs. Dargie in California.

At the request of Mrs. W. E. Dargie, of Oakland, Cal., proprietress of the Oakland Tribune, Maria Barrientos, the new Spanish coloratura soprano who made such a splendid impression in her first appearances at the Metro-

politan Opera, has signed a photograph for Mrs. Dargie which will be auctioned at a great bazaar in aid of the Belgian War Relief Funds soon to be held in San Francisco. Enrique Granados, composer of "Goyescas," very courteously autographed a copy of the piano score of his opera, "Goyescas" which was also sent to Mrs. Dargie for the same purpose.

## "WHITEHILL, SANS ECCENTRICITIES, IS WORTHY OF WAGNER."

Baritone's Splendid Singing Delights St. Louis and Chicago.

In addition to his duties as a member of the Chicago Opera Association and the Metropolitan Opera Company, Clarence Whitehill has found opportunity to make a number of important concert appearances. Among his recent bookings was a joint recital with Johanna Galski in Washington, D. C., on February 18, and an engagement to sing the role of the Wanderer in the al fresco performance of "Siegfried," to be given in the early summer.

Earlier this month, Mr. Whitehill appeared as soloist with the St. Louis Symphony Orchestra, his singing arousing the enthusiastic praise of press and public. The heading, "Whitehill, Sans Eccentricities, is Worthy of Wagner," prefaced the review which appeared in the St. Louis Times, and which read in part as follows:

"Clarence Whitehill, the soloist, nobly did his share in giving Richard Wagner his due. He is, genuinely, a singer of parts. There are more brilliant, rangier, baritone voices now before the public, but nowhere a more solid, satisfying artist. Whitehill, like Galski, faithfully interprets Wagner and still succeeds in singing beautifully.

"His poise is admirable. Musically, his work shows dignity and taste. Vocally there is a substantial technical foundation that gives complete control of his resources. Personally Mr. Whitehill seems a normal human being, who has himself well in hand and who in his bearing is free from the eccentricities that are commonly accepted as part of the artistic temperament.

"Mr. Whitehill sang superbly the Hans Sachs monologue from 'Die Meistersinger' and Wotan's farewell to Brünnhilde from 'Die Walküre.' As an added number he contributed the 'Evening Star' romance from 'Tannhäuser' in mellow, rich tones, with a legato that brought joy to the hearer."

In the St. Louis Globe-Democrat there appear words of equal praise for this splendid singer. That paper speaks of his "vibrant baritone," and says that "Whitehill intoned an even loftier strain in 'Wotan's Farewell,' and 'augmented his favor with the audience by a fine presentation of Hans Sachs.' The article closes with the admonition that all who have not heard Mr. Whitehill do so at the very first opportunity.

As a member of the Chicago Opera this season, Mr. Whitehill likewise pleased his audiences. Of his singing as Archibaldo in "L'Amore de Tre Re," Edward C. Moore, in the Chicago Daily Journal, said: "The most grateful recollection goes forth to Clarence Whitehill as Archibaldo. Quite outside of his excellent singing of the role, he has dignity and distinction of manner, which make him the really tragic figure of the opera."

Concerning his Wotan, Karleton Hackett, in the Chicago Evening Post, declared: "Clarence Whitehill was in magnificent voice and he has made Wotan his own in this community, so that nowadays when we think Wotan we do it in terms of Whitehill. He has the dignity which befits the godhead."

Another role which delighted Chicago opera goers was that of Gunther in "Die Götterdämmerung," of which Herman Devries said in the Chicago Evening American: "As Gunther he sang beautifully and gave the part touches of sympathy which made us regret that he belonged to the family of gibichungs. Mr. Whitehill's voice seems to be in better form with each new characterization."

## Marcia Van Dresser Under Annie Friedberg's Management.

Marcia Van Dresser, soprano, of the Chicago Opera Association, who has achieved an equal success both in opera and in concerts this season, has just placed herself under the management of Annie Friedberg, Metropolitan Opera House Building.

By special request, Miss Van Dresser will give another New York recital at the end of this month, and will be heard in Boston for the first time on March 18.

Miss Van Dresser's new manager has already received a number of inquiries for concerts for the season 1916-1917 for this excellent singer.

# BELLE STORY



Soprano  
SEASON  
1916-1917

Management: R. E. JOHNSTON, 1451 Broadway, N.Y.

## ANNE ARKADIJ DELIGHTS ROCHESTER MUSIC LOVERS.

Lieder Singer Wins the Approval of a Critical Audience.

On Thursday evening, February 10, Anne Arkadij, whose recent New York recital was a decided success, appeared in recital before a large and distinctly critical audience at Recital Hall, Fine Arts Building, Rochester, N. Y., winning the unstinted approval of her hearers. Clara Wüllner, pianist, a niece of the famous Ludwig Wüllner, also was heard. The accompaniments were played by Camille Decreus in his usual finished style.

What Rochester thought of Mme. Arkadij may be gleaned from the appended criticisms:

Miss Arkadij contributed to the program some of the best selections from the literature of songs. Her first group included selections from the works of Franz, Schubert and three songs by Brahms. Her well trained mezzo-soprano voice was heard to good advantage.

Her second group of songs were in English and were by Foote, Reinecke, Rogers and Rachmaninoff. They were intelligently rendered. "I'm Wearing Awa," by Foote, was given with much feeling, and "The Star," by Rogers, and "Floods of Spring," by Rachmaninoff, especially pleased. She responded to two encores.—Rochester Union and Advertiser.

Mme. Arkadij is obviously an intelligent musician; her chief charm as a singer lies in her marked interpretive ability; as a recitalist she possesses real poetic insight and dramatic power.

Last evening she sang two groups of songs. Especially successful was Brahms' "Von Ewig Liebe," sung with fervor and artistic perception. Her group of English songs were well given and served further to reveal the singer's purity of diction.—Rochester Evening Times.

Miss Arkadij comes from New York, where she made firm friends by her intelligent sincerity as a singer.

Miss Arkadij chooses to be known as a Lieder singer. A good Lieder singer must be appreciative of mood, intelligently honest in her work and, above all, striving for effect by vocal trickery, must know the value of musical phrase and of diction. All these requirements Miss Arkadij fulfills to an extent beyond that of many a singer more widely known. She sang her first group with much real artistry.—Rochester Post-Express.

Miss Arkadij brought an equipment of a naturally mellow and flexible voice of fluent and wide ranging quality, an intelligence of motifs and a perfected care in diction. . . . By far her best numbers were in the group of German love songs, which included the rarely beautiful "Es hat die Rose sich Beklagt," by Robert Franz; Schubert's "Geheimes" and three Brahms songs, ranging from the delicate "Minnelied" to the passionately triest "Von Ewig Liebe." To each of these the singer brought a sympathy that wrought all of their romance into tone and made each a thing of poetic melody. . . . It is to be hoped that Miss Arkadij may be heard here in a more extended program.—Rochester Herald.

## Godowsky to Give Benefit Recital.

Leopold Godowsky, the pianist, will give a recital at Aeolian Hall, this evening (Thursday), February 24, for the benefit of the American College for Girls at Constantinople. His program will consist of selections by Schumann, Grieg, Mendelssohn, Chopin, Rubinstein, Ljadov, Scriabin, Moszkowski and Godowsky.

## Two Aeolian Hall Attractions Have Been Postponed.

Two of the Aeolian Hall, New York, attractions scheduled for Thursday evening, February 17, and Tuesday afternoon, February 29, i. e., the song recital of Gertrude Hale and piano recital of Claire Norden, have been postponed.

MAUD ALLAN -:- 1916-1917

## GERMAN STAGE ASSOCIATION HOLDS ANNUAL MEETING IN BERLIN.

**A Remarkable Gathering of Opera Directors—Various Questions Pertaining to Operatic and Theatre Life of Germany Decided Upon—Lilli Lehmann Sings Special Robert Franz Program—Elena Gerhardt Greeted by Large and Enthusiastic Audience at Her Lieder Recital—How Augusta Cottlow and Family Celebrated Christmas Eve—Von Menzel Centenary.**

Jenastr. 21,  
Berlin, W., January 14, 1916.

So many opera directors were probably never before seen together in Berlin as at this year's annual meeting of the members of the German Stage Association, which



FREDERICK THE GREAT PRACTISING WITH HIS PRIVATE ORCHESTRA.  
From a drawing by Von Menzel.

convened here last week. Ordinarily these meetings are held in the small capitals of the duchies and grand duchies, like Altenburg, Darmstadt, Gera, Coburg, Weimar, etc., but this year it was found advisable to have the convention in the Prussian capital. Practically every stage director now of importance in Germany was present. The Royal Opera Houses of Berlin, Dresden, Stuttgart, Wiesbaden, Munich, Cassel and Hannover were represented, and the ducal and grand ducal stages of Coburg-Gotha, Weimar, Gera, Oldenburg, Altenburg, Schwerin, etc. Of greater importance, however, than these latter were the directors of the large municipal stages, including those of Hamburg, Leipzig, Breslau, Frankfurt-on-the-Main, Bremen, Düsseldorf, Mannheim and Chemnitz, to mention only a few of the principal ones. Stage directors from beyond the bor-

ders of Germany also attended, including Director Hans Gregor, of the Imperial Vienna Opera, and Reucker, of Zurich.

Special importance was attached to this year's meeting, because it was expected that the Koerner case, which has already become celebrated in Germany, would be taken up and decided. In fact, that was considered by far the most vital of the various questions to be discussed concerning the future welfare of the German stages. Last autumn Hermine Koerner, the leading actress of the Dresden Royal Playhouse, broke her contract without a justifiable cause,



ADOLF VON MENZEL.  
The famous painter and music lover, whose centenary has just been celebrated in Berlin.

as Count Seebach, the intendant of the Dresden stage, claims, and signed with Max Reinhardt. Immediately afterward she deserted Dresden and began to appear at the well known Berlin Deutsches Theater. Although Hermine Koerner is an actress, the principles involved in this case apply to opera singers as well, indeed they are of much greater importance in the case of the latter, because the singers command higher salaries than do the actors or actresses.

Count Seebach is intendant both of the Royal Opera House and Playhouse of Dresden, and this is true in the case of nearly all of the larger stages, which are subsidized by the ruling potentates of Germany. In the large centers there are always two stages, on which both operas and dramas are given nightly. In the small capitals, however, like Weimar, Altenburg, Gera, etc., there is only one stage, on which as a general thing there are four performances of opera and three of dramas each week. The larger provincial cities, like Hamburg, Leipzig, Cologne, Breslau and many others also all have an opera house and a playhouse, subsidized by the municipality, with nightly performances in each. The smaller provincial towns, like the little capitals, have one municipal stage only, with alternating opera and drama.

Max Reinhardt, the best known of the private theatre managers of this country, has for years been a member of the German Stage Association, but he foresaw trouble after engaging Hermine Koerner and immediately resigned of his own free will; otherwise he would undoubtedly have been compelled to do so. As the case could not be decided

without Reinhardt's participation, however, an invitation was extended to him to attend the meeting. With two such prominent and influential stage directors as Count Seebach and Max Reinhardt opposed to each other some sensational developments were expected. In this, however, the members were disappointed, for Reinhardt declined the invitation and refused to enter into negotiations with Seebach or to discuss the case at this convention, declaring that it was a matter for the civil courts to decide. So Count Seebach has brought suit against the actress for breach of contract and the affair will be settled by litigation.

Various questions pertaining to the operatic or theatre life of Germany were decided upon. In order to insure the stage directors against further damage resulting from breach of contract on the part of the artists a new statute was resolved upon in addition to those which already exist concerning this subject.

Another question, which was brought up, and which now during the war in particular is of considerable importance to the artists, concerned the cinematograph performances. Intendant von Puttlitz, of Stuttgart, made a motion that singers and actors, having permanent engagements on the German stages, be forbidden to take part in film productions. Mardersteig, of Leipzig, however, opposed this plan on the grounds that the moving pictures were for the artist a very necessary extra source of revenue at present, and proposed that they be allowed to play in film productions while the war lasts. This course was decided upon by vote. Count von Huelssen, who presided over the meeting, stated that the association had placed the sum of 240,000 marks at the disposal of the war relief funds for the benefit of needy members of German stages.

### LILLI LEHMANN SINGS ROBERT FRANZ.

The Robert Franz centenary, which occurred last summer, has had little influence this season as far as the placing of his Lieder on our program is concerned. Occasionally during the first half of the winter isolated Franz songs were heard, but as a whole he is very much neglected. The more credit to that high priestess of the vocal art, Lilli Lehmann for giving a special Franz recital. Listen-



AUGUSTA COTLOW AND HER "FOURTH OF JULY" DAUGHTER, SELINA ADELAIDE, AT THE AGE OF THREE MONTHS.

ing to an entire program of Franz songs lead, however, to the conviction that there is, after all, a reason why he is so much neglected. There are some beautiful and effective numbers among his Lieder, but a certain monotony, a certain lack of spontaneity was felt, such as one does not feel when listening to a complete program of Schubert, Schumann or Wolf Lieder. Mme. Lehmann, however, scored pronounced successes with her wonderful interpretations of, for instance, "Rosmarin" and "Lieb Liebchen." In fact, the general public was delighted with the concert, and Mme. Lehmann was called upon to repeat each song of her second group. She was ably supported at the piano by Fritz Lindemann.

### ELENA GERHARDT IN RECITAL.

This favorite singer was again greeted by a large audience that followed her offerings throughout the evening with unabated interest and increasing enthusiasm. She began her program with a Brahms group and ended it with Hugo Wolf, presenting between these two modern masters of Lieder composition a number of interesting new songs by Hermann Wetzel and Emil Seling. Wetzel makes the mistake of eschewing almost altogether individuality and vital force in his Lieder. He is a sort of musical ascetic, with the result that he easily becomes tedious and monotonous. Seling, a young Viennese composer, now living in Berlin, writes more pleasingly and effectively. His "Winterstimmung" and "Ich hoer' ein Voeglein" are grateful songs. What a wide gulf, however, separates these young composers from the two masters that opened and closed

**GEORGE FERGUSON**  
BARITONE  
VOCAL INSTRUCTOR  
Augsburger St. 64, Berlin W., Germany



ASA HOWARD  
**GEEDING**

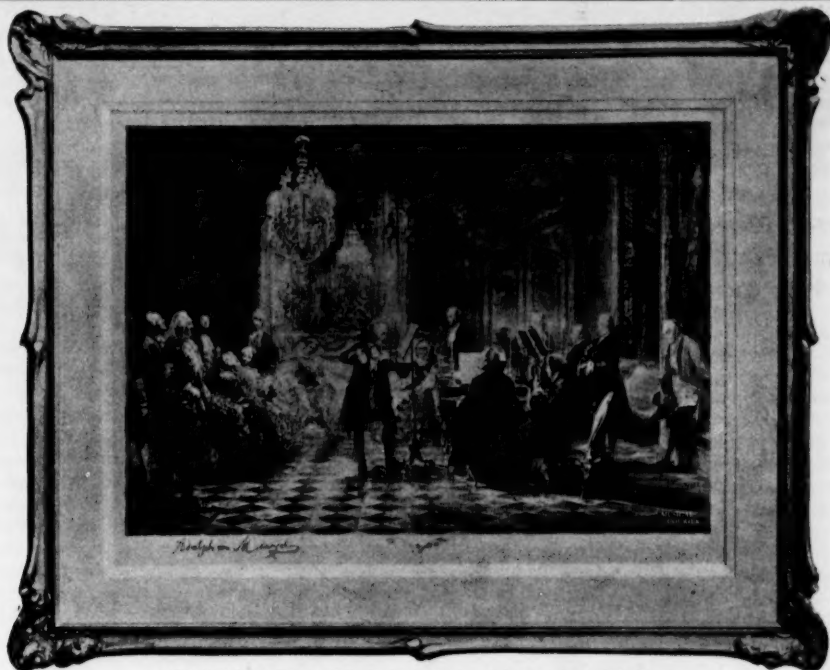
BARITONE  
ASCHAFFENBURGER, STR. 7, BERLIN, W.  
Mrs. POTTER-FRISSELL, Piano Pedagogue, (LESCHETIZKY SCHOOL, certificated) instruct, in the Higher Art of Piano Playing, and prepares for Public Appearances. Long and successful career abroad. Many pupils now figuring in the concert halls. Only serious pupils accepted. Address, Leubnitz Neuostas Villen Kolone Kirchweise 1, Dresden.

**Louis Bachner VOICE PRODUCTION**

Studio: Konstanzer St. 62, Berlin W.

"Louis Bachner has been my pupil and assistant here in Berlin for the past four years. I recommend him unhesitatingly."  
—Frank King Clark, Berlin, July 19, 1914.





FREDERICK THE GREAT PLAYING A FLUTE CONCERTO.

From the celebrated painting by Adolf von Menzel, now in the Berlin National Gallery.

the program! Elena Gerhardt was called upon to add numerous encores. Her accompanist, Paul Aron, deserves a warm word of praise.

#### PHILHARMONIC'S NEW CONCERTMASTER IS A TURK.

At last Wednesday's popular concert Lico Anar, the new second concertmaster, who has taken the place of Louis Persinger, made his debut as a soloist with Lalò's "Spanish Symphony." Anar is an interesting acquisition to the Philharmonic. He is a Turk, and the first violinist of this nationality that I ever heard. He is apparently a man of thirty-five years of age or thereabouts, and is a pupil of Henri Marteau. I did not know that the Turks were capable of attaining what this man has accomplished on the violin. Technically, he gave an extraordinarily good performance of the difficult Lalò work. It was clear as crystal, every note being brought out with the greatest distinctness, while his intonation was impeccable. He also draws a voluminous tone even in the passages.

But—and the but is unfortunately a big one—he is wholly lacking in real feeling for cantabile playing. He tossed off the themes with the greatest indifference, making nothing whatever of them, nor does he possess a trace of individuality. It is strange that a violinist who possesses such technical proficiency should be so wholly lacking in all artistic requirements. With his voluminous tone and perfect technique he will no doubt be a most valuable man in the orchestra, but the solo concert platform is seemingly not for him.

#### SELINA ADELAIDA COTFLOW'S FIRST CHRISTMAS.

Augusta Cottlow's baby, who came into the world in such a patriotic manner on last Fourth of July, celebrated its first Christmas in an interesting and impressive manner. Mrs. Selina Cottlow, the baby's grandmother, before leaving America, collected a sum of money to be used for German war charities, and on Christmas Eve a part of this sum was distributed among the wives and children of soldiers now at the front. Invitations were extended by the Cottlows to some twenty of the poorest families only. There was a Christmas tree in regular German style, while the table was loaded with good things, which were distributed among the needy guests.

Then, while grandma held the baby and Augusta Cottlow played the accompaniment at the piano, all present sang "Stille Nacht, heilige Nacht" and "O Tannenbaum." The poor women and children left the hospitable Cottlow home with glad hearts, each loaded down with presents and also with a sum of money. The accompanying excellent photograph, taken by Edgar Gerst, the proud father of the baby, shows our celebrated countrywoman with her offspring.

#### THE VON MENZEL CENTENARY.

The centenary of Adolf von Menzel was celebrated here with a special exposition of his paintings. Menzel will always interest musicians because he was himself passionately fond of music, and because one of his most famous paintings, which now hangs in the Berlin National Gallery, called the "Flute Concerto," represents Frederick the Great playing a concerto upon the flute accompanied by his band of private musicians, which was, "en miniature," the first Berlin Royal Orchestra. A photograph of this celebrated painting is herewith reproduced. Seated at the clavicin is Philipp Emanuel Bach; at his right is Franz Benda, the first violinist of the orchestra, and standing behind him is Quantz, the flute instructor of

Frederick the Great. In 1895, when Menzel was eighty years old, the Kaiser gave a fancy dress ball at Sans Souci, in which this scene was enacted in the same room of the palace, where Frederick so often had these concerts. Menzel made numerous drawings of Frederick playing the flute; also a caricature of Richard Wagner at the conductor's desk, which became famous, and pictures of numerous other musical subjects.

The older habitués of the Joachim quartet soirees of the Singakademie recall Menzel's bald and massive head, a head that was much too large for his little body. He was a regular attendant of these chamber music evenings,

of which eight were given each season, and he was also frequently seen at other important musical events, for music was his passion.

Listening to music was to him, however, in spite of his great love for the art, often a difficult matter, for he would see in the audience characteristic physiognomies that immediately aroused his professional instincts, and out would come his notebook and pencil, without which he never left his home. He frequently became so absorbed in sketching the faces that interested him that he would not hear the music at all. Then, when the piece was over and he found himself again, he would be most unhappy at having missed the musical treat. Another habit of his in his old age was suddenly to fall asleep in the most unexpected places, and regardless of the occasion, and even at the Singakademie when Joachim and associates were discoursing Mozart and Beethoven, a gentle snore would sometimes draw the attention from the music to the great painter.

#### A PFITZNER CHORAL NOVELTY.

The first Berlin performance of Hans Pfitzner's ballad, "Der Blumen Rache" (the revenge of the flowers), for contralto solo, female chorus, harp, two horns and piano, occurred at the Singakademie and was brought forward by the so called "Academic Chorus," under the leadership of John Petersen. Although Pfitzner lived for some years in Berlin, this city has always been slow in taking up his compositions. The most pronounced feature of this ballad is its euphony. It sounds well and exerts a peculiar charm through the clever combination of instruments and voices, but in point of thematic contents it is one of Pfitzner's weakest works. The horn parts are exceedingly difficult, and Messrs. Rembt and Stengel of the Royal Orchestra deserve a warm word of recognition for their masterful playing.

#### A ROBERT VOLKMAN CELEBRATION.

Volkman's compositions have almost wholly disappeared from our concert programs, and for the very good reason that they lack the originality that alone can assure long life. However, a certain mild interest was attached to the revival of several of his works at a recent concert of the Blüthner Orchestra, under Scheinplüg. The overture to "Richard III" still presents some interesting

## In connection with her second concert season in America Mme. MELVILLE-LISZNIEWSKA

will accept no more than ten advanced pupils in the time  
between October 15, 1916, and April 15, 1917

Early applications desirable, as Mme. Liszniewska is desirous of completing arrangements before sailing for Europe on April 11, 1916

Address THE HAMPTON, 22 East 31st Street, New York City Telephone Madison Square 3750



## FLORENCE AUSTIN

AMERICA'S VIOLINIST

### TOUR IN MAINE

MONTH OF MARCH ESPECIALLY ENGAGED

Management: R. E. JOHNSTON, 1451 Broadway, N. Y.

Private Address: 133 East 34th Street, New York

Telephone 2239 Murray Hill

## William Wade Hinshaw

NOW BOOKING FOR  
SEASON 1916-17

Address Personal Representative Avery Strakosch, 35 West 39th Street  
NEW YORK CITY

features, but the music of the piano concerto, op. 42, is very much faded. The interest in this revival was centered in the performer, the eleven year old Chilean pianist, Claudio Arrau, who made his first appearance with orchestra in this concert. He played wonderfully and achieved an immense success. The Volkmann group closed with the "Serenade," for cello solo and string orchestra, one of the composer's most grateful compositions. The cello part was admirably played by Gottfried Zeelander, first cellist of the orchestra.

Of interest at this concert was a forgotten concerto grosso by Corelli for two violins, cello and string orchestra. It is in four movements, and has a certain historical interest as a forerunner of Handel's concerto grosso.

#### A BELATED NICOLAI NOVELTY.

Georg Richard Kruse, the biographer of Otto Nicolai, has unearthed a hitherto unknown work of the composer of the "Merry Wives of Windsor," which he introduced here with the Philharmonic Orchestra. It is called a "Weinachts Overture" (Christmas overture), and is written for orchestra and small chorus. Not even the most enthusiastic Nicolai connoisseurs were aware of its existence. Although evidently written for the church, the novelty displays unmistakable proofs of Nicolai's strong leanings toward the stage, and its dramatic moments are its most interesting moments. Thematically, it is of no special importance, but it is astonishing that such a work by so famous a composer should have remained hitherto unknown.

#### ACQUISITIONS OF THE BERLIN ROYAL LIBRARY.

The music department of the Berlin Royal Library, under the directorship of Professor Wilhelm Altmann, was enriched by a large number of musical works during the year 1915. No less than 6,733 compositions were presented the institution by the music publishers and music dealers of Germany. The library has also acquired the interesting old collection that was formerly in the possession of the Michaelis Church in Erfurt, a collection that contains sixteenth and seventeenth century composi-

tions, many of them in the autograph manuscripts of the composers. The celebrated collection of the late Wilhelm Tappert, formerly a famous Berlin critic, and one of the first to rally round the standard of Richard Wagner, has been acquired. All in all, this library has added to its unique collection of musical treasures no less than 9,394 works during the past year—a most remarkable showing, considering the times.

ARTHUR M. ABELL.

#### Beth Levin, of Ganapol School Plays Interesting Program in Saginaw.

Beth Levin, of the Ganapol School of Musical Art, of Detroit, gave a piano recital in Saginaw on Wednesday that elicited much favorable notice from the press of that city. The Saginaw News said: "Miss Levin displayed admirable technique and a delicate touch, with all the power necessary to attain great climaxes." The Courier Herald reported: "Miss Levin's program was arranged in three groups of charming numbers, which were given with truly artistic skill."

Miss Levin is a pupil of Rafael Joseffy and Rubin Goldmark. The recital was given at the beautiful home of Mrs. Wallis Craig Smith, and she presented the following interesting program: Ballade in D major (Brahms), gavotte (Gluck-Brahms), rhapsody in G minor (Brahms), left hand nocturne (Scriabin), nocturne from "Chant Polonoise" (Chopin-Liszt), valse in C sharp minor (Chopin), polonaise in A flat major (Chopin), "Wiegenlied" (Joseffy), sixth Hungarian rhapsody (Liszt).

#### Saslavsky Quartet and De Voto at Aeolian Hall, February 28.

The Saslavsky String Quartet and Alfred de Voto, pianist, are to give their first concert in conjunction on Monday evening, February 28, at Aeolian Hall, New York. The program will consist of three novelties—a quartet by Victor Kolar, a sonata for violin and piano by Guillaume Lekau, and a quartet by the same composer.

#### Hamlin's Success in Omaha.

Omaha, Neb., January 31, 1916.

When George Hamlin steps onto the stage, with elegant correctness and grace of manner, one is conscious of the presence of an artist of refinement and poise. That Mr. Hamlin possesses these qualities and many others to an eminent degree has been proved many a time before, but never has this artist reached such heights in his art as he did yesterday at the Boyd Theatre. Mr. Hamlin's interpretations easily showed that, as far as pure vocal art is concerned, he is a master.

Mr. Hamlin's singing exemplified to the student perfect breath control and admirable legato, flawless enunciation and intelligent phrasing, with an infinite variety and gradation of tone, all of a technical nature. But what is of much further significance is that Mr. Hamlin understands to perfection the art of building climaxes, with accurate sense of values, of proportions and of rhythmic lines.

This was an opportunity for young musicians of whatever instrument to understand that there must be a cohesive, unbroken rhythmic line in the interpretative construction of a composition to reach any standard of art.

The program opened with "If With All Your Hearts" by Mendelssohn, sung with great religious reverence. The numbers of the German group, by Schubert, Schumann and Wagner, were delivered with conviction and interesting atmospheric tone color suitable to each composition.

The second group contained numbers of countless beauties, which were further enhanced by the interpretations given them. "The Silhouettes," by Carpenter, an exquisite number, exquisitely rendered, had to be repeated. "To a Hidden Violet," by Mary Helen Brown, had delightful feeling. The last number, "The Gray Wolf," by H. T. Burleigh, brought forth an exceptionally dramatic climax. As an encore, "The Cry of Water," by Campbell-Tipton, followed. The numbers of the last group were of lighter character, but received careful treatment, with many beautiful lights and shades, and called for an encore.

A. M. BORGLUM.

#### Herbert Dittler's Unusual Activities.

Herbert Dittler, violinist, played for the Cosmopolitan Club, New York, on Sunday, February 13, and on Tuesday afternoon, February 15, with Clarence Dickinson, at the Union Theological Seminary, New York. On March 23 Mr. Dittler will play in Jersey City with Mr. Dickinson.

William Kroll, a lad of fifteen, one of Mr. Dittler's very talented pupils, who formerly studied in Berlin with Henri Marteau, and who returned to New York on account of the war, will appear as soloist on Friday 29 at the Humanitarian Cult concert, New York.

Dorothy Marks, another of Mr. Dittler's gifted pupils, only thirteen years of age, played Tartini's G minor sonata at the New York College of Music on Friday evening, February 18.

Mr. Dittler has just been appointed conductor of the Columbia University Orchestra, which, in addition to his services as conductor of the Princeton University Orchestra, makes him an unusually busy artist.

#### James Friskin's Recital.

James Friskin, pianist-composer, gave a recital on Tuesday evening, February 15, at Aeolian Hall, New York, before a fair sized but appreciative audience.

His program consisted of Bach's "Partita" in C minor, "Variations" in D major on a theme by Righini, Beethoven; rhapsody in B minor, op. 79, No. 1, intermezzo in E major, op. 116, No. 4, and capriccio in C major, op. 76, No. 8, Brahms; two Chopin etudes, op. 10, No. 3, and op. 10, No. 4; a group of three preludes by Rachmaninoff, as well as his own sonata in A minor.

Mr. Friskin possesses good technic and real musical feeling. He was enthusiastically received.

#### Marcella Craft's Texas Engagements Prevent Her from Appearing at Hippodrome.

Marcella Craft, who was announced as soloist with Sousa's Band at the Hippodrome for Sunday evening, February 20, was unable to appear as scheduled owing to engagements in Texas which prevented her reaching New York in time for the necessary rehearsals. Miss Craft sang in San Antonio at the midwinter music festival on February 16, and the Hippodrome date consequently had to be cancelled.

#### Muratore Engaged by Pathé Company.

The Pathephone Company has signed a contract with Lucien Muratore and Lina Cavaliere for films and records.

**REBECCA DAVIDSON** Pianist  
Personal Address: 918 Ivy Street, Pittsburgh, Pa.  
Management: WALTER ANDERSON, 171 West 57th Street, New York

**VICTOR WITTGENSTEIN** (KNABE PIANO)  
Management: Foster & David, 500 Fifth Avenue, New York

**ANNA CASE** LYRIC SOPRANO of the Metropolitan Opera Co.  
For Concerts and Recitals, address FRED O. KENARD, Mgr., 216 West 70th St., N. Y. City

SEASON 1916-1917 **MRS. H. H. A. BEACH** M. H. HANSON  
437 Fifth Ave. New York  
STEINWAY PIANO USED

**DUFAY** COLORATURA SOPRANO  
Concert Recital  
Chicago-Philadelphia Grand Opera Co.  
Concert Direction MAURICE FULCHER, McCormick Building CHICAGO

**FISCHER** HARRY EVANS Joint Recitals  
Planist Basso-Cantante  
Management: MR. IRIS PENDLETON  
Tower Building CHICAGO, Ill.

**VAN YORX** THEO. Tenor  
Studios: 21 West 38th Street New York  
3701 Greeley

**ARNOLDE STEPHENSON** MEZZO-SOPRANO  
Season 1916-1917 Recitals of Song  
Management: M. H. HANSON, 437 Fifth Avenue, New York

**MARCELLA CRAFT**  
PRIMA DONNA SOPRANO ROYAL OPERA, MUNICH  
Now in America  
Management: Concert Direction M. H. HANSON, 437 Fifth Avenue, New York

**DR. WILLIAM C. CARL**  
Announces the Winter term of the  
**GUILMANT ORGAN SCHOOL**  
Twenty-five Students now holding New York Positions | Students aided in securing positions Send for new catalogue  
44 West 12th Street New York



## BALTIMORE SYMPHONY ORCHESTRA MAKES BRILLIANT DEBUT.

**New Organization Practically Supported by the Municipal Government—What Enterprising Mayor Preston Accomplished for the Cause of Music—Gustav Strube Is Conductor of a Competent Body of Players—Capacity Audiences Evince Great Enthusiasm—House Already Sold Out for Second Concert in March—David Bispham Charms as Beethoven—Metropolitan Opera Stars at Recent Concerts.**

Baltimore, Md., February 17, 1916.

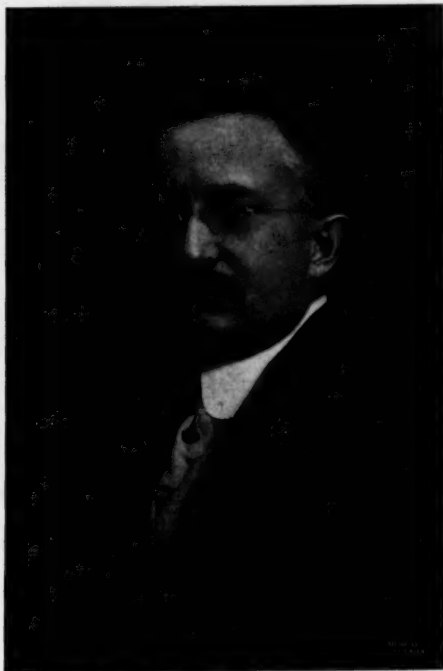
The debut of the Baltimore Symphony Orchestra, on the night of February 11, an event which has been desired and labored for during many years by a group of enthusiasts, proved an enormous success. It has seemed impossible to find any man, or group of men, in this locality sufficiently interested in music to appropriate a sum of money large enough to adequately support a symphony orchestra. A few brave spirits, notably Edwin Litchfield Turnbull, who is an amateur of music in the true French meaning of the term, and who has composed some very beautiful works, kept up the agitation, both publicly and privately, but apparently with little effect. With the appearance in the local field of Gustav Strube a new impetus was given to the cause, as it was felt that with such a man available for conductor of the orchestra, half the problem was solved.

A few months ago Baltimore's up to date and progressive mayor, James H. Preston, came to a full realization of the fact that for a city the size of Baltimore to be without a symphony orchestra was a sign of woeful indifference. Within an incredibly short space of time this energetic mayor had impressed the idea upon the city council that something more than paved streets was demanded of a modern city. A bill was carried unanimously, appropriating a sufficient sum of money to support six concerts in case the public failed to respond; an orchestra of fifty members assembled, under Mr. Strube's direction, and rehearsals were begun. The result was a concert which far surpassed the fondest hopes of the city. The large auditorium of the Lyric Theatre was packed, every seat being sold weeks in advance. Hundreds of people stood patiently throughout the evening. Four members of the Philadelphia Orchestra were added to the local organization of fifty—a bass viol, two horns and a bassoon. The choirs were well balanced, the attacks were perfect; even the wind instruments, which sometimes have to be forgiven a little muddiness in attack, coming in with perfect intonation. The symphony was Beethoven's eighth. It was given a most delightful presentation, and at the triumphant close Conductor Strube was recalled again and again. When he finally brought the men of the orchestra to their feet to share the applause it swelled into an ovation, in which cheers and cries of "bravo" mingled.

The soloist of the evening, Mabel Garrison, was a happy choice. In the first place, it is always a pleasure to hear

this charming artist in operatic work; and when to that is added the fact that she is a Baltimore singer, whose training was all received here until her debut with the Aborn Opera Company, a few years ago, it made her a particularly fitting selection for the initial concert of a local organization. Her first number was Mozart's aria, "Il Re Pastore," with violin obligato, which was very finely played by J. C. von Hulsteyn, concertmaster of the orchestra. This was followed by a beautiful performance of Saint-Saëns' "Le Rouet d'Omphali," given with fine effect by the orchestra. Miss Garrison then sang the "Bell Song" from "Lakmé." She was in beautiful voice, her technique faultless, as always, and the accompaniment was unusually well played; so it is not surprising that the audience refused to let her go, in spite of the program note forbidding encores. The applause ceased at last, and the program was brought to a fine close with a spirited and excellent performance of the "Tannhäuser" overture.

All doubts as to the success of the undertaking were settled by the fact that all seats for the next concert, on



GUSTAV STRUBE.

March 10, were sold out several days ago. The symphony is to be Schubert's "Unfinished," and the soloist Thaddeus Rich, concertmaster of the Philadelphia Orchestra.

### RECITAL FOR LOCAL CHARITY.

The ladies in charge of Vacation Lodge, an organization whose object is to provide an attractive and inexpensive vacation for working girls, engaged Sophie Braslau and Mischa Elman for a benefit concert. The house was well filled, and much enthusiasm evinced for the artists. Miss Braslau appeared to most advantage in an interesting group of Russian songs. Mischa Elman played the Paganini concerto, which is such a marvelous technical study; a theme and variations by Joachim, and a group of short and popular numbers.

### DAVID BISPHAM AS BEETHOVEN.

On Monday night David Bispham and his company appeared at a benefit concert for the war refugees in Paris. Mrs. Bispham's touching and wonderful portrayal of Beethoven has added another link to the chain of wonderful things he has given the public. The only criticism of the evening would be that there was too little of Mr. Bispham. He sang only three songs, adding, after repeated requests, a moving poem of Turgeneff, which he recited to the accompaniment of music by Arensky.

### RECITAL AT EUROPEAN CONSERVATORY.

The pupils of the European Conservatory of Music, Henri Weinreich director, appeared in recital last week. Those participating were pupils of Professor Weinreich,

piano; Professor Zech, violin, and Professor Edgar S. Paul, vocal. Mr. Paul spent several weeks last summer on Long Island, studying every day with David Bispham.

### METROPOLITAN STARS ENTERTAIN.

An elaborate ball was given by the Harmony Circle, Monday night, preceded by a concert in which Edith Mason, soprano, and Giuseppe de Luca, baritone, of the Metropolitan Opera Company, took part. Later in the evening, Rosina Galli and Giuseppe Bonfiglio, also of the Metropolitan Company, danced.

### RECITAL BY WILLIAM G. HORN.

A recital was given on Tuesday afternoon, and repeated Thursday night, before the Musical Appreciation Classes, by William G. Horn, baritone, accompanied by Edward M. Morris. The program was composed of well known and favorite songs.

### BOSTON SYMPHONY ORCHESTRA CONCERT.

The fourth concert of the Boston Symphony Orchestra took place Wednesday night, when an interesting "novelty," was presented—Liszt's "Ce qu'on entend sur la Montagne"—Concertmaster, Anton Wittek. The soloist played with his usual charm.

### NOTES.

A recital was given by Mrs. Stephan Steinmuller, organist, assisted by Nellie Lee Morgan, soprano; Caroline Thompson, mezzo-soprano; Paul Edwards, tenor—all pupils of Stephan Steinmuller—and Herbert Bangs, violinist. Jennie Lind Greene, pianist and reader; Margie Furlong, soprano; John Wilbourne, tenor; and Richard Bond, baritone, gave a musicale at Grace Methodist Church.

Agnes Zimmisch, organist, and Sarah S. Crommer, soprano, gave last Sunday's recital at the Peabody.

Else Melamet, contralto, and Harry Patterson Hopkins, pianist, appeared at a musicale at the home of Mayor James H. Preston.

D. L. FRANKLIN.

### Artists Engaged for New York

#### Symphony Orchestra Tour.

Walter Damrosch conductor of the New York Symphony Orchestra, has engaged the following quartet for the spring tour of that organization: Laura Coombs soprano of the Chicago Opera Association; Merle Alcock, contralto of the Church of the Divine Paternity, New York; John Campbell, tenor of the Marble Collegiate Church, New York, and Robert Maitland, baritone, formerly of the Royal Opera, Covent Garden. Miss Alcock and Mr. Campbell were with the orchestra on the spring tour last year.

## MORE NEW YORK TRIUMPHS FOR HUTCHESON

as soloist with

**New York Symphony Orchestra  
and  
New York Philharmonic Orchestra**

**JANUARY 23rd and 28th AND IN JOINT  
RECITAL WITH KATHLEEN PARLOW  
FEBRUARY 9th**

"Mr. Hutcheson again demonstrated his superlative mastery of the piano."—EVENING POST.

"An excellent performance."—TIMES.

"It was a really fine performance."—SUN.

"He played with poetic feeling and utter grace."—AMERICAN.

"Hutcheson's performance was mastery."—JOURNAL.

"He played with captivating beauty and sincerity."—EVENING WORLD.

"Both readings were distinguished by an animation and a technical brilliance which made them memorable."—PRESS.

"Played in his admirable style."—WORLD.

"Came a veritable treat in the marvelous playing of Ernest Hutcheson."—BROOKLYN EAGLE.

Management, LOUDON CHARLTON  
Carnegie Hall, New York STEINWAY PIANO

## CORALYN MOORE

PUPIL OF

## MOSES BOGUSLAWSKI

SCORES HEAVILY AT CONCERT.



A YOUTHFUL PIANIST HEARD.

### CORALYN MOORE A SURPRISE AT THE CONSERVATORY OF MUSIC.

Coralyn Moore, aged thirteen, played Beethoven and Liszt and Mendelssohn last evening at the Kansas City Conservatory of Music—played them with intelligence, authority, brilliancy—and yet managed somehow to escape the questionable compliment of being thought a "wunderkind." The little girl's entire lack of self-consciousness, her sincerity and obvious absorption in the music, even to forgetfulness of her audience, suggest a future full of promise. There was a nice sense of values in the Beethoven sonata in F minor—precision still of the practice room—but in the Mendelssohn variations a youthful individuality began to make itself felt. Singing tone, technical facility, interpretation, color—all these betrayed the stamp of Miss Moore's teacher, M. Boguslawski. Liszt's "Christmas Tree" suite was written for happy children, but for some reason it has remained virtually undiscovered by them. Miss Moore played it in its entirety, from the captivating "Chimes" to the quaint "Old Times," endowing each small conceit with its own particular charm. The thirteenth rhapsody is a big piece of music for a little girl to play; it demands a nice sense of proportion to keep the climax within the compass of small muscles, and it requires fleet fingers and wise pedaling. But it was in no sense disappointing. The youth of the player contributed much to the interest of the performance because it served to emphasize technical maturity and unmistakable talent.—Kansas City Times, January 19, 1916.

## MILDRED DILLING APPEARANCES.

## Cincinnati Enjoys Harpist's Art.

In the Cincinnati Enquirer, Thursday, February 10, appeared the following, relative to Mildred Dilling and Valerie Deuscher, who appeared at the Country Club, February 9:

Both Miss Dilling and Miss Deuscher proved a delightful surprise. Miss Dilling created unqualified enthusiasm. She was a pupil in Paris of one of the world's greatest harpists, Henriette Renic, and her art is so well recognized that she was chosen to represent the American phase of harp playing before the Congress of American Musicians at the biennial meeting of the National Federation of Musical Clubs in Los Angeles last June.

Although her delicate figure at the harp seemed almost too slight for an instrument so difficult to manage from the first free, vigorous chord to the last echoing pianissimo she proved herself a master of her instrument. In her technical facility she revealed undreamed of possibilities in the harp, and from Bach-Saint-Saëns to Debussy, Chopin and finally to Piarre, who is, by the way, one of the composers selected for the May festival, she displayed a poetic insight, a remarkable sense of rhythm and a variety of expression which showed a musicianship rare among the players of this historic symbol of the Muse.

The Russian folksong, sung by the boatmen of the Volga; Zabel's rippling, gurgling "Jeux d'eau," in which the waters fairly fell in torrents from her finger tips; in Hasselman's "Patrouille," and especially in his "Follets," which was a tremendous technical success, as well as a deliciously poetic one, Miss Dilling found herself equally at home and uniformly satisfactory, her last group—Chopin, Durand and Piarre—claiming for her an enthusiastic encore.

Miss Deuscher, who is exquisitely pretty, appeared in costume with each successive group of songs.

Miss Dilling played before the Quadrangle Club, Chicago, and in Indiana also on this Western trip. February 21 found the harpist appearing in concert in Stamford, Conn.; February 22, in New York City; March 2 she will play at the Cosmopolitan Club of New York, and February 29 at Sing Sing.

## Extra Concert of Middlesex Musical Association.

At the extra midwinter concert of the Middlesex Musical Association, given at the High School Hall, Middletown, Conn., Thursday evening, February 17, the Middlesex Chorus was assisted by Edith Baxter Harper, soprano; Viola Van Orden Berry, contralto; Benjamin E. Berry, tenor; and Francis Stetson Humphrey, baritone.

The program: "Sing to Jehovah" (Litany in B flat) (Mozart); "The Star" (Rogers) and "Jewels of the Madonna" (Wolf-Ferrari), Mr. Berry; part songs, "O Lovely Night" (Barcarolle from "Tales of Hoffmann") (Offenbach-Spicer), and "Puck Is King" (Frank Idle); "Ecstasy" (Beach) and "Out in the Open Meadow" (Stewart), Mrs. Berry; "Die Lotusblume" (Franz), "Zueignung" (Strauss), "How's My Boy?" (Homer), and "A Ballynure Ballad" (Old Irish), Mr. Humphrey; "The Miller's Wooing" (Fanning); "Un Bel Di" ("Butterfly") (Puccini), "Laddie" (Thayer), "Nightingale" (Ward-Stephens), Mrs. Harper; "Hesperus" (cantata for women's voices) (John Hyatt Brewer); duet, "Passage Bird's Farewell" (Hildach), Mr. and Mrs. Berry; cantata, "The Swan and the Skylark" (A. Goring-Thomas).

## Catharina van Rennes, Composer of Dutch Children's Songs.

Catharina van Rennes, who is well known as the Dutch children's song composer of Holland, is now about fifty years of age and lives in Utrecht, where she has a beautiful home, one of those old houses which are so very peculiar in that country. This home has been a nunnery in the past, but all the rooms are now modernized and furnished in an artistic manner. It is also in this home ("Etike," she calls it) that Miss van Rennes has her studios for her children singing classes.

One of her most known and grown up pupils is Hanna Verbena, a concert singer with a high soprano voice. The compositions of Catharina van Rennes are very popular. The "Rennesjes" (jes means little in Dutch) is sung mostly by children, and only one great concert singer brought these peculiar little songs to America, and that singer, Tilly Koenen, has always achieved great success with them.

## Walter Henry Rothwell in Role of Housekeeper.

Walter Henry Rothwell is assuredly an eminent conductor of orchestra, but if an apartment—well, that remains to be seen, when Mrs. Rothwell returns from the hospital with the young Miss Rothwell, who is now nearly three weeks old.

Mr. Rothwell has at least gained some knowledge of the servant problem, having had no less than one or none per day, and between lessons and numerous visits to his wife has been besieged by grocers, butchers, bakers and the like.

The interviewer arriving at an early hour, discovered Mr. Rothwell at breakfast in his New York apartment, and also giving orders to the usual herd of caterers. A brand new maid appeared on the scene with a cup of

doubtful looking tea and the announcement that a grocer's boy waited without.

"Oh, Mr. Rothwell, say, get something. I don't know, I forget! Tell him I 'phone 'ater. Oh yes, yes! Sweet eggs, tell him! How you say it? Strictly fresh?"

"But how many Mr. Rothwell?" This from the maid.

"Oh I don't know; as much as I can eat!"

No doubt the storekeepers prefer Mr. Rothwell's management.

## ROCHESTER CONCERTS.

Rochester, N. Y., February 12, 1916.

One of the most successful and most significant concerts of the season was the one given February 1 by Mr. and Mrs. David Mannes for the children of the city, who were the guests of the Tuesday Musicales in honor of the twenty-fifth anniversary of this club. Three thousand children, selected as delegates from all the public schools of the city, assembled in Convention Hall for the occasion, and precisely at the hour indicated, 3 p. m., each child was in his or her seat with wraps removed, and was in attention for the concert.

The respectful and eager attitude of the children throughout the program paid marked tribute to Mr. and Mrs. Mannes' power of interesting and holding the attention of children in a musical program of high order, also to the music instruction in the public schools which aims to develop in the children a music standard of this same order.

Mr. Mannes played for the children the Grieg sonata in F minor, the Beethoven minuet, the Bach air on G string, Brahms' intermezzo, Schumann's "Abendlied," Schubert's "Moment Musicales," Wagner's "Prize Song," one of Kreisler's Viennese waltzes, and a group of pieces by Cecil Burleigh, embracing "From a Wigwag," "Over Laughing Waters," "Sun Dance" and "The Barefoot Boy."

The children assembled sang with good effect at the opening of the program Eichberg's "To Thee, O Country," and at the close, "America."

## MANNES CONCERT FOR TUESDAY MUSICAL MEMBERS.

The morning of February 1, Mr. and Mrs. David Mannes gave a program in the Regent Theatre for the members of the Tuesday Musicales. Every available seat in the theatre was occupied, and those present spoke in highest terms of the concert.

Mr. and Mrs. Mannes gave the Brahms sonata in G major, op. 78, No. 1, and Mozart's sonata in G major, No. 11; also the "Adagio Pathetique," by Godard; "Vogel als Prophet," by Schumann; "En Bateau," by Debussy; "Moment Musicales," by Schubert, and "Schön Rosmarin," by Kreisler.

## ARKADIJ AND WÜLLNER RECITAL.

Anne Arkadij and Clara Wüllner gave a successful joint recital Thursday evening, February 10, in the New Fine Arts Building, under the management of Walter Bentley Ball. Both of these young artists are worthy of consideration in the concert field of today, and Rochester would be glad to welcome them again.

Miss Wüllner played compositions by Campbell-Tipton, Brahms, Faure and Vogrich. Miss Arkadij gave songs by Brahms, Schubert, Franz, Foote, Reinecke, Rogers and Rachmaninoff.

## Bispham as Beethoven in Baltimore.

Baltimore, Md., February 15, 1916.

On the evening of Monday, February 14, David Bispham and his admirable company of actor singers, including Marie Narelle (mezzo-soprano), Idelle Patterson (lyric soprano), Almon Knowles (tenor) and Mr. Garagusi (violin) performed in the beautiful one act play, "Adelaide," a touching episode in the life of Beethoven, which Mr. Bispham had been acting throughout the country since early October. This latest performance was undoubtedly the finest that he and his associates have hitherto given. The place was Albaugh's Theatre, hallowed by memories of Edwin Booth and the great actors of his time, and the occasion was a benefit for the Baltimore Red Cross Society. Every box in the theatre was taken, and there was an enormous audience representing fashionable and musical life in that city.

Mr. Bispham, of course, assumed the character of Beethoven in the play which he himself adapted from the German. The play has for nearly fifty years been a favorite with audiences in Europe and was received a few years ago in this country by Mr. Bispham, who has now performed it a grand total of seventy times. The most effective parts of the piece are accompanied by familiar selections of Beethoven's music which Mr. Bispham has had arranged for string orchestra. This plays behind the scenes with exquisite effect such passages as that in which Beethoven tells of his lonely life without the woman of his choice; also in his great speech about fame, and again in the passage in which he confesses his deafness to the beautiful Ade-

laide, who has visited him in his loneliness, but whose voice he cannot hear.

Bispham projected across the footlights a powerful interpretation of the great master's eccentricities, sufferings and loneliness. To those who have seen the reincarnated man, his music must hereafter take on a more profound meaning. It is doubtful whether any one who is less of a physician than Mr. Bispham could convey to an audience Beethoven's exquisite suffering over his deafness, the fear that his enemies might find it out, and the desperate longing to hear the sound of the voice of his beloved, or of the inspired sounds of his own music. At the climax Mr. Bispham brought tears to the eyes of his audience; throughout the play his work was the acme of finished portrayal. He is indeed one of the most powerful actors on the American stage.

In the latter part of the program Mr. Bispham was supported admirably by the ladies and gentlemen of his company. He himself gave several vocal selections, of which the most extraordinary was Henry Holden Huss' setting of Shakespeare's "Seven Ages of Man." In this Bispham's acting seemed almost supernatural, as he passed from the fifth to the sixth and seventh ages, going from manhood to the childhood of old age. Without a step back from the footlights, without the aid of makeup, or change of garment in any manner he seemed simply to shrivel, to falter and collapse before the eyes of his audience. Truly, this was one of the most wonderful examples of the way in which the thought of the actor can impress the public.

It is needless to comment at this late day upon Mr. Bispham's art in song. But in his selections last evening the finish, beauty of quality and perfection of modulation of his voice was as remarkable as it ever has been, and it would be difficult for any of the younger generation to surpass him.

In an interview with the writer he confessed that his present robust health and fine vocal condition are due entirely to the fact that he leads a sensible life, never yielding to excesses in any way and, above all, never smoking—a vice against which he would caution all singers.

## REGINALD SWEET LECTURES.

## To Give Series on Ultra Modern Composers.

Reginald Sweet held his second lecture on February 18, at the Princess Theatre, New York. The composers considered were the Russian, Stravinsky, and Cyril Scott, the Englishman.

Mr. Sweet explained that Stravinsky is chiefly known through the music he has written for Russian ballet and that he is acclaimed by many to be the greatest modern composer. He demonstrated, using the piano, how the Russian took a group of four or five notes, and repeated them over and over again throughout the piece. He also does not hesitate to bring "hurdy-gurdy" tunes into his compositions, this being perhaps because of his great sense of humor, which is easily traced in his music. Practical illustration of this was given by Mr. Sweet's rendering of a "Duet" (between a drum and cornet). He touched also in "Petrouschka" and "Le Sacré du Printemps." The latter has not been produced by the ballet, but it is expected that it will be performed later at the Metropolitan Opera House.

Cyril Scott is an outspoken impressionist, considered by Debussy as one of the most important figures in present day musical composition. Scott sacrifices his form for a mood. He is Oriental in his habits of thought and his compositions are characteristic of a perfect uninterrupted flow of lines. Mr. Sweet characterized him as a melodist with a talent for harmony. He is a pianist of some note and should be complimented for his interpretation of "Lotus Land," "Bells," "Autumn Idyl" and "Garden of Soul Sympathy."

## Dr. Hiner Returns to Kansas City.

Dr. E. M. Hiner, a well known musician of Kansas City, director of Hiner's Band, has returned to that city after four years' residence in Los Angeles, and is already busy reestablishing his organization, one of the best known in the Central West, on a firmer basis than ever before. Dr. Hiner recently delivered a most interesting lecture on "Music Jurisprudence" to a large and interested audience in the Northeast High School assembly hall at Kansas City.

## A Correction.

Inadvertently it was stated in a recent issue of the MUSICAL COURIER that Mme. Schumann-Heink is honorary vice-president of the San Diego Exposition and that Mrs. Uriel Sebree is president. This should have read, "of the woman's board of the P. C. I. E." J. Aubrey Davidson is president of the Exposition.



**EDDY BROWN ACHIEVES NOTABLE****TRIUMPH AT CINCINNATI.**

**"The Greatest Young Talent Heard in Cincinnati in Years,"**  
Is the Opinion Expressed.

On Wednesday afternoon, March 1, Eddy Brown, the young American violinist, will give his third New York recital at Aeolian Hall. His program on this occasion will be devoted to works of Handel, Bruch, Bach, Cottenet, Kreisler, Chopin and Sarasate. It is an event which is being eagerly awaited by music lovers of New York.

This gifted youth's success in Cincinnati, Ohio, on February 8, was as impressive as those the violinist has registered in other cities during the short time he has been in America. "Every now and then," declared the Enquirer, commenting upon the performance, "there comes an experience which awakens the jaded spirits and which makes the blood in one's veins course faster. Last night's concert was such a rare occasion. The name meant nothing to the average concert goer, for Eddy Brown is a new-comer to these shores. Albeit he is an American by birth, his musical laurels had been won in Europe. A few weeks ago he made his first appearance in New York, and those who watch these musical events discovered that he had set that city agog with his playing. With the satisfied feeling that all that glitters in New York is gold in Cincinnati, his local concert was awaited with due consideration.

"The verdict last night was an unmistakable one. In years of recording the comings and goings of new artists, it has not been my privilege to set down so genuine a triumph as Eddy Brown scored last evening. There is no reason to compare him with any other violinist, for he needs no comparison. He is the greatest young talent heard in Cincinnati in years. He has a wonderful endowment. His technic is flawless, electrifying, refined. His tone is pure, healthy and big. His demeanor is modest, sincere, firm and full of conviction. There are no mannerisms. There is dignity and a purposeful employment of the attributes of his calling."

And so the writer continues to pay tribute to Eddy Brown's "underlying musicianship of such ripeness, beauty and feeling that his youth is belied by it." According to the critics one does not expect such maturity, such breadth and such solidity in a player so young.

That other Cincinnati writers were equally enthusiastic over the young violinist's performance, the following excerpts from the various papers indicate:

The program included Tartini's "Devil's Trill" sonata, which served as a demonstration of his versatile capacities; the Bruch concerto in G minor, in which he stood forth as an accomplished virtuoso, and two groups of short compositions, which displayed his many sided ability. The unbounded enthusiasm of the audience was rewarded with encores.—Cincinnati Commercial-Tribune.

Eddy Brown delighted an audience at Emery Auditorium. From a critical standpoint the performance was well nigh flawless. His technic, his mastery of expression and confidence mark him for the artist he is.—Cincinnati Post.

The superlatives which usually herald the debut of an aspiring artist, and which are so often pitifully unsubstantiated by subsequent achievement, give but a faint impression of the unique endowment of Eddy Brown, the remarkably gifted violinist. A few bars of Tartini's "Devil's Trill" established beyond a doubt that the young man possessed a phenomenal technic, but a technic irradiated and vitalized by a tone at once warm and virile, mellow, yet robust. A many sided endowment places Eddy Brown quite in a class by himself, and more than substantiated the glowing terms of appreciation which have crowned his career, brief as it is. Technically the young violinist is, beyond dispute, a marvel, yet even his technic sinks into insignificance under the spell of his richly endowed and imaginative interpretations which clothe themselves in tones of vibrating power and surpassing loveliness.—Cincinnati Times-Star.

**Marcia Van Dresser's New York and Boston Recitals.**

Marcia van Dresser, who was heard with great success at a recent concert of the New York Symphony Orchestra, will give her second New York recital on April 2 in Aeolian Hall. Her program will consist of two German groups, a French group and an English group, which promises to be as interesting as that which she presented at her former appearance.

On March 18, Miss van Dresser will make her first recital appearance in Boston at Jordan Hall. She will present a program arranged on lines similar to that which is to be given later in New York. Both these appearances are being awaited with interest, her triumphs with the Chicago Opera this season as well as her successful concerts being still prominent in the minds of music lovers.

**David Dubinsky and Antony Torello Heard in Recital.**

On Monday evening, February 21, David Dubinsky, violinist, and Antony Torello, contra bass, assisted by Edith Mahon at the piano, gave a recital at Griffith Hall, Philadelphia. This was the program: Fantasia in D (Torello), Mr. Torello; first movement from concerto (Tchaikowsky), Mr. Dubinsky; "Chanson Triste" (Kussewitsky),

"Gavotte" (Frenchi), "Fantasie Caprice" (Valls-Torello), Mr. Torello; "Melodie" (Gluck-Kreisler), nocturne (Sibelius), "La Chasse" (Cartier-Kreisler), Mr. Dubinsky; air and variations (Torello), Mr. Torello; "Un Poco Triste" (Suk), "Humoreske" (Belov) (first public performance), polonaise in A (Wieniawski), Mr. Dubinsky.

**ELIZABETH PARKS IN DEMAND FOR ORATORIOS AND CANTATAS.**

Western Tour Booked for April.

Elizabeth Parks, soprano, has every right to be the musician that she is. A member of a musical Kentucky family and descendant of well known English singers, she just naturally sings and plays. Before she took up the study of voice seriously, she was a pianist and organist, and Miss Parks is now only a young woman.

With her innate musicianship, coupled with a lovely soprano voice, of wide range and good middle register, which adapts itself to the lyric, dramatic and coloratura song demands, it is no wonder that she is called upon often for singing, although she has been in New York a comparatively short time.

Oratorios and cantatas have been and are still occupying her immediate attention; these have included appearances in "The Messiah" in December and one in the first produc-



ELIZABETH PARKS,  
Soprano.

tion of "Emanuel" (Charles B. Searle) at Hackensack in December. In Yonkers, February 27, she will be heard in the two Mendelssohn cantatas, "Hear My Prayer" and "Come, Let Us Sing," and March 5 in the Mendelssohn cantata, "Lauda Sion," and the Bach "God So Loved the World."

Last January she gave a recital at the Misses Master's School, Dobb's Ferry. A conservative musician in the audience was overheard to remark at this time that Miss Parks was a "real singer." She was also heard in private recital at the Hotel Biltmore, when she sang Old French songs and operatic arias, including the one from "Madame Butterfly."

Miss Parks has been especially engaged as soprano soloist in the Lafayette Presbyterian Church, Brooklyn, where John Hyatt Brewer is organist.

In March, Miss Parks is scheduled to give a New York recital, and April will find the soprano on a Western tour. This will include a recital and an appearance in "The Messiah" at the Lindsborg (Kan.) Festival, April 16 and 18; also one with the Pittsburgh Mozart Society in "Paradise and the Peri" (Schumann). Other important engagements are pending for the same trip.

**Daisy Allen Assisting Artist at Easton (Pa.) Recital.**

At the recent recital given by Mrs. Stradling, contralto, and Earl D. Laros, pianist, Daisy Allen, the New York soprano, was assisting artist, and was enthusiastically received by a large and critical audience.

The Easton Daily Free Press referred to her voice and work in the following terms: "Miss Allen is a singer of fine voice and exquisite taste. Very seldom are such beautiful soft upper tones heard on the concert stage. Her selections were all of the French school, for which she seems well fitted."

# The Progressive Series of Piano Lessons

Consists of

Lessons,  
Studies,  
Exercises  
and Annotated  
Compositions

Only Qualified Teachers Are  
Recognized by the Society.

Already Schools and Univer-  
sities of the Highest Standing  
Teach and Allow Credits

on the

## PROGRESSIVE SERIES OF PIANO LESSONS

THIS COURSE IS IN NO SENSE A  
CORRESPONDENCE COURSE

It is a Series of Graded Lessons  
and Examinations covering all of the  
Theoretical and Practical Branches  
of Musical Education.

Editor in Chief... Leopold Godowsky

Associate Editors { Josef Hofmann  
Emil Sauer  
Edgar Stillman Kelley

Executive Editor... Emerson Whithorne

For Full Particulars Apply Dept. C.  
ART PUBLICATION SOCIETY  
916-918 Olive St., Saint Louis, Mo.



## LOUISE DAY

### Lyric Soprano

Antique and Modern Folksongs in Costume.  
Miscellaneous Programs. SEASON 1916-17

Management: Miss Annie Friedberg, 1425 Broadway, New York

GEORGE

## HARRIS Jr.

### TENOR

Recital, Concert, Oratorio

Management: Antonia Sawyer, Aeolian Hall, New York

## MARIAN VERYL

LYRIC SOPRANO

### CONCERT, RECITAL, OPERA

Management: Annie Friedberg, 1425 Broadway, New York

THEODORE

## SPIERING

Management: R. E. JOHNSTON, 1481 Broadway, N. Y.

Studio: 2 West 88th Street, New York

Telephone Schuyler 4500; also Schuyler 3018



## CHARLES W. CLARK

"Master of the Song  
World"

800 North Clark Street  
Chicago

## The Philharmonic Society of New York

1915-Seventy-Fourth Season-1916

Josef Strassky, Conductor

52 Subscription Concerts  
in New York

Subscription Concerts in  
Baltimore and Washington

40 Concerts on Tour

Season extended to  
include a

Spring Festival  
Tour

Beginning April Third

Felix F. Leifels, Manager  
Carnegie Hall, New York

### FLORENCE OTIS RAPIDLY WINNING FAME.

Soprano Already Has Numerous Successes to Her Credit.

Florence Otis, the soprano, is a comparatively new candidate for vocal eminence, but is attaining it fast through sheer force of vocal and personal merit. The present writer has known her for several years, and always admired her beauty of voice, which, under right cultivation, has now attained a brilliancy and range of expression rare in the extreme. With her physical growth the voice too has grown, and with it there is poise and that elusive something called "charm," so that an audience at once "sits up and takes notice." Beauty of person of a pronounced type is hers, and allied with it a friendly, spontaneous bearing which catches instant attention, no matter where the audience is gathered.

Her method of singing is free, unconstrained, so simple in effect, in fact, that anyone who is not informed as to this manifestation of the highest culture would imagine he or she, too, could sing that way. "Bel canto" is a much abused term nowadays, but this Italian phrase expresses something we have not in our English speech. Miss Otis



FLORENCE OTIS,  
Soprano.

has it, a free flowing vocal emission which carries tones, floating on the air, of utmost sweetness, and sustained power. Some singers never attain it; once heard, the listener unconsciously says "She knows how to sing."

As soprano of the Maine Festival, on a subsequent concert tour through Maine, in recent visits as soprano soloist in New Haven, Holyoke, Brockton, Springfield and other New England cities, Miss Otis made a success which is one round of praise, as echoed in the daily papers of those cities. Extracts from the long laudatory notices she received are herewith reprinted:

Miss Otis, soprano, delighted the large audience also. Her voice, of rare charm, was full and rich, and her numbers were well chosen. Probably the finest number she gave was "Ah fors e lui," "La Traviata" (Verdi). Her tones were smooth and each song given with wonderful expression.—New Haven Times-Leader, December 1, 1915.

Florence Otis, the soprano soloist of the evening, more than fulfilled expectations. Her voice is remarkably clear and high, and great in volume, and would easily have filled a larger hall. Her rather dramatic pantomime while singing added to the expressiveness and fine enunciation of her voice. "Ah fors e lui," the favorite aria from Verdi's "La Traviata," was superbly rendered and was one of her finest numbers.—New Haven Journal-Courier, December 1, 1915.

Assisting the Orpheus Club was Florence Otis, soprano, who appeared on the stage for her first number, the brilliant polonaise from "Mignon," by Ambrose Thomas. She is a magnetic singer with magnificent soprano voice, perfectly used. Her range is admirable and her voice is pure, clear and sweet from the lowest to the highest tones. The difficult polonaise she sang with an astonishing ease and fine technical fluency—another quality which the singer possesses, an uncanny quality which is perfection itself. She was appreciatively applauded at the close of the number.

Miss Otis next sang a group of choice songs, beginning with Frank LaForge's "I Came with a Song." This was followed by "The Moon Drops Low," by Charles Wakefield Cadman; "Now Sleeps the Crimson Petal," by Roger Quilter, and "The Winds in the South," by John Prindle Scott. This last number was dedicated to Miss Otis and was without doubt the best number of the group. She sang it joyously and beautifully and delighted her audience with the rendition.

Miss Otis then made her final appearance and by request sang "The Last Rose of Summer" and "Coming Thro' the Rye" instead of "Moonlight and Starlight," the program number. She sang these old songs beautifully and charmingly and for an encore gave "An Evening Song," by Gilbert.—Holyoke Daily Transcript.

Miss Otis' first appearance was in the polonaise from "Mignon," by Thomas, and this number was sufficient to show the remarkable

scope of her voice, but the selection most greatly enjoyed during the evening was "The Last Rose of Summer," sung by her with wonderful sweetness and pathos as an encore to her group of songs. Miss Otis entered into the spirit of her work with fine enthusiasm. She sang a group including "Reveries," by Terry; "Pastoral," by Wilson; "Slumber Song," by MacDowell, and "Song of Joy," by Woodman, all of which were of such nature and rendered in such a manner as to give the greatest enjoyment. She closed her solo work with "Moonlight and Starlight Waltz," by Gilbert.—Brockton Daily Enterprise.

There is no doubt in his mind as to how they would have liked the singing of Florence Otis, for, with the exception of Lucy Gates, she made the biggest hit of any soloist at the Sunday meetings this season or last. Mr. Robbie was trying to engage her for a second appearance as she left the stage after her first series of encores. The 800 persons in the audience insisted on two encores. Whether she was singing the work of the great masters relating to the story of Christ's life or some of the simpler melodies loved by everyone for their old association, Miss Otis was at home. She won instant favor, both by her singing and her personality.—Springfield Union.

### A DUDLEY BUCK HOUR OF MUSIC.

Three Pupils of New York Teacher Give Interesting Program at His Studios.

Dudley Buck, the New York vocal teacher, issued invitations to a delightful hour of music at his studios in Aeolian Hall, on Monday afternoon, February 14. On this occasion he introduced three of his artist-pupils in an interesting program. Mrs. William P. Dawson sang "Sunlight Waltz" (Ware), "Thy Songs" (d'Hardelot), "A Valentine" (MacMillan), "Bird of the Wilderness" (Horsman), "Oh Lovely Night" (Ronald), "Spring Song" from Charles Wakefield Cadman's "Morning of the Year."

Mrs. Orlando C. Harn opened the program with a group in English which included "Hindu Slumber Song" (Ware), "Ah, Love but a Day" (Beach), "The Day is No More" (Carpenter), and "The Street Organ" (Sibella). Other program numbers for this charming singer were "Volksliedchen" (Schumann), "Traum durch die Dämmerung" (Strauss), "Das Kraut Vergessenheit" (Hildach), "Plaisir d'amour" (Martin), "Les Cygnes" (Hahn), and "Ritournelle" of Chaminade.

Edgar Schofield, baritone, was the other singer, his numbers consisting of the aria "O, tu Palermo" from Verdi's "Sicilian Vespers;" two Schubert numbers, "Frühlingsglaube" and "Eifersucht und Stolz;" Wolf's "Gesang Weyla's," Cosaque's "Chevanchee" and a group of four songs which Somerville has set words of Tennyson's "Maud" to music in a very delightful fashion.

Each of these singers is an artist of whom Mr. Buck may well be proud, for each did credit to his excellence as a pedagogue and to his and her individual interpretative ability.

Elsie T. Cowen at the piano furnished the accompaniments in her usual sympathetic and artistic manner.

### Important Bookings for Some Anderson Artists.

Artists under the management of Walter R. Anderson, the New York impresario, have been engaged this season for appearances with some of the leading societies and organizations of the country, including many festivals. Here are a few of the engagements for four of his artists: Henriette Wakefield, contralto, New York Oratorio Society, Worcester (Mass.) festival, New York Liederkranz, Boston Choral Union, Buffalo Orpheus; Marie Kaiser, soprano, Boston Handel and Haydn Society, New York Arion Society, Pittsburgh Male Chorus, New York Chautauqua, Albany Symphony Orchestra; James Harrod, tenor, festivals at Newark, N. J.; Paterson, N. J.; Jersey City, N. J.; Nashua, N. H., and Lindsborg, Kan.; Boston Choral Union, New York Rubinstein Club, Jersey City Choral Society; Wilfred Glenn, basso, Worcester (Mass.) festival, Boston Handel and Haydn Society, Boston Choral Union, New York Liederkranz, Pittsburgh Mozart Club.

### Claire Lillian Peteler Popular as a Club Singer.

Claire Lillian Peteler, soprano, appeared as soloist at the Valentine Luncheon of the Theatre Club, which was given at the Hotel Astor, New York, on Monday, February 14. Miss Peteler sang "The Birth of Morn" (Leoni), "Last Night I Heard the Nightingale" (Salter), "The Little Irish Girl" (Lohr), "Down in the Forest" (Ronald), and "A Child's Prayer" (Harold), and scored a pronounced success. On March 2 Miss Peteler will sing before the National Society of New England Women of New York, Mrs. John F. Yawger, president, at a meeting to be held at the Waldorf-Astoria Hotel.

A meeting of the Friday Morning Music Club of Washington, D. C., was devoted to piano selections from the works of Beethoven, Schumann, Strauss and Reger and to vocal numbers by Mozart, Schubert, Brahms and Strauss. At another hour of music, Dr. J. Fred Wille delivered a lecture on Bach, a subject on which he is an authority.



## ARTISTS ANNOUNCED FOR ANN ARBOR FESTIVAL.

Plans Completed for Four-Day May Musical Event in Michigan University City.

Ann Arbor, Mich., February 11, 1916.

Elaborate preparations are being made for the Twenty-third Annual May Festival, to be held in Hill Auditorium, May 17, 18, 19, 20. A series of concerts of more than ordinary interest is being arranged, both from the standpoint of works to be given and also from the point of view of the imposing list of artists who have been engaged. As usual the festival will consist of six concerts, beginning Wednesday evening.

The University Choral Union will present two choral works; one, a new work which has been performed but once or twice in this country, entitled "Paradise Lost" by Bossi, and the other, a familiar opera, "Samson and Delilah" by Saint-Saëns, which will be given with an all star cast.

The children's chorus, which has been a feature of the festival for several years, will appear in an elaborate work from the pen of Pierné, entitled "The Children at Bethlehem." This concert will be given Friday afternoon.

The Chicago Symphony Orchestra of seventy men will take part in all concerts except the Saturday afternoon concert, which will be given on the big organ.

The following artists have been engaged: Pasquale Amato, leading baritone of the Metropolitan Opera Company, who will appear Saturday evening; Sophie Braslau, contralto, of the Metropolitan Opera Company, who will appear Thursday evening; Theodore Harrison, baritone, head of the vocal department of the University School of Music, who will appear Thursday evening; Frieda Hempel, soprano, of the Metropolitan Opera Company, who will appear in a miscellaneous program Wednesday evening; Florence Hinkle, the popular oratorio and concert singer, will be heard Thursday evening and Friday afternoon; Ralph Kinder, organist and composer, will give an organ recital Saturday afternoon; Morgan Kingston, tenor, of the Century Opera Company, will appear Saturday evening; John McCormack, the Irish tenor, who was unable to appear last year on account of illness, will be the attraction at the Friday evening concert; Ernestine Schumann-Heink, contralto, will take the part of Delilah Saturday evening; Reinald Werrenrath, the baritone, will appear Thursday evening and Saturday evening.

Special announcements are now in preparation and will be widely distributed, in which information regarding the sale of reserved seat tickets, which will be conducted on the same general plan as in past years, will be found. Tickets may be ordered by mail on and after Monday, March 6.

All inquiries should be addressed to Charles A. Sink, secretary, Ann Arbor, Mich. C. A. S.

### Stults' Attractive Evanston Program.

At a private recital in Evanston, Ill., the following attractive program was sung recently by Walter Allen Stults, the basso-cantante. It will be noted that Mr. Stults has succeeded in finding many English songs which he uses on his programs:

Aria, Lascia amor, from Rinaldo.....	Handel
Creation's Hymn .....	Beethoven
Der Lindenbaum .....	Schubert
Die Rose, die Lilie, die Taube.....	Schumann
Verrath .....	Brahms
Gesang Weyla's .....	Wolf
Aus dem grünen Balkon.....	Wolf
Aria, Vision Fugitive, from Herodiade.....	Massenet
Ballade—	
It Was a Lover and His Lass.....	Morley
Loch Lomond .....	Arranged by Foote
King Charles .....	White
Would God the Tender Apple Blossom.....	Old Irish
Ballad of Little Billee.....	Peel
Modern English songs—	
The Fool's Soliloquy .....	Campbell-Tipton
Jean .....	Spross
Finland Love Song.....	Hawley
She Rested by the Broken Brook.....	Coleridge-Taylor
Bird of the Wilderness.....	Horsman
Twelve Days of Christmas.....	Austin

### Zoe Fulton Singer and Teacher.

Zoe Fulton, whose splendid contralto voice has won for her a prominent place on the operatic and concert stages, was the singer about whom the following paragraph appeared in the Washington Observer:

"She is a dramatic contralto whose voice is well adapted to solo work on the lyric stage, for it is one of unusual power and richness. The effect of her singing is in no way lessened by her fine presence and perfect stage manner."

Miss Fulton is well known in Pittsburgh, Pa., and vicinity, to which territory she has confined her teaching activities. Among her pupils is Winifred Ferguson, who is a contralto singer in a choir in Newark, Ohio. Mrs. Ferguson, as a prominent member of the Women's Music Club

of Newark, has done much to advance the musical standards of that city. And that the organization is doing things may be seen from the fact that the first concert of a series had as soloist Francis Macmillen, the eminent violinist. The success of the concert was due in a measure to the unflinching optimism and business efforts of Mrs. Ferguson.

## LYDIA LOCKE A STAR AT PHILADELPHIA CONCERT.

Critics Praise Singing of a Fine Artist.

Lydia Locke, the American coloratura soprano, made her first appearance in Philadelphia at a big concert given in the huge ballroom of the Bellevue-Stratford in aid of St. Rita's Church, Rev. Father Driscoll, pastor. There was a very fashionable audience, filling every seat, which included the Governor of Pennsylvania, Mayor Smith of Philadelphia, the Bishop of Philadelphia, and many of the most prominent residents of the city.

Miss Locke first came into prominence as a member of Oscar Hammerstein's company at the London Opera House and was later engaged at the Imperial Opera House of Petrograd. The following extracts show how the Philadelphia critics appreciated her work:

As the principal attraction of an extensive program on which appeared a number of singers and instrumentalists, popular in local musical circles, Mme. Locke, who is a tall, slender woman of stately presence and attractive manner, was received with much cordiality. As her first number she gave "Lo, Here the Gentle Lark," executing with facility this charming old aria by Bishop. In response to enthusiastic applause, Mme. Locke gave an expressive rendering of Mimi's "Addio," from the third act of "La Bohème." Reserving



LYDIA LOCKE.

her most pretentious number until the last, the soprano closed the program with the "Mad Scene" from "Lucia." This favorite show piece of coloraturas served to display effectively the wide range and flexibility of Mme. Locke's voice, which is of good volume, with clear, resonant tones. The high staccato notes are reached with ease and the florid measure executed with accuracy. Mme. Locke's success with her audience was undoubted. She was recalled several times after her final program number, being heard once more in the "Vissi d'Arte," from Puccini's "Tosca."—Philadelphia Evening Bulletin, February 17, 1916.

### MME. LOCKE'S FLUTELIKE TONES.

Last evening was Mme. Locke's first appearance in Philadelphia and she made a most favorable impression. More than that, her work is of such a high artistic finish and of a character to place her with the great singers of the day. Mme. Locke has a most charming personality. Her soprano voice is of wide range and most even in the entire register. Her tones are flutelike and at all times were in fine pitch with the obligato instrument. Her work was given full recognition every time she appeared and she was compelled to respond with an encore.—Philadelphia Press, February 17, 1916.

The most notable feature of the evening was the appearance, for the first time here, of Lydia Locke. She is a coloratura soprano of wide range and an abundance of tone not common in a voice of that genre. Her upper register is pure, true and flexible, and of a character that might be expected in a singer of her reputation. Unlike other darlings of Floritura, she has also a middle voice of substantial and pleasing quality.—Evening Telegraph, February 17, 1916.

Mme. Locke is a coloratura soprano whose voice is notable for strength, range and carrying power. Some of the very high tones are inclined to harshness, but in general the scale is of uniform quality. The notes are effortlessly produced and florid passages are executed with facility. The cantatrice has all the pyrotechnics of the vocal virtuoso and gave an exhibition of them in "Lo, Here the Gentle Lark" and enormously taxing "Mad Scene" from "Lucia."—Philadelphia Evening Ledger, February 17, 1916.

## SPIERING'S FIRST NEW YORK RECITAL THIS SEASON

Violinist Includes Own Work.

Theodore Spiering gave his first New York recital of the season, Friday afternoon, February 18, at Aeolian Hall, his program being announced as follows: "Devil's Trill" sonata (Tartini), concerto, No. 5, A minor, op. 37 (Vieuxtemps), three "Caprices" for violin alone (from op. 4), A major, E flat major, C major (Spiering), "Slavonic Dance," in minor (Dvorák-Kreisler), scherzo, op. 30 (new) (Edwin Grasse), aria from suite in "Ancient Style," op. 27 (new), (Arthur Hartmann), Hungarian Dances in E minor and G major (Brahms-Joachim).

As a matter of fact, though Mr. Spiering played all the numbers on the above program except the third of his own "Caprices," for some reason or other he changed about the order of the pieces. Spiering's playing was distinguished, as ever, by clearness of tone, surety of intonation and a finger and bow technic quite up to modern demands. He is not one who puts a constant strain on himself or his instrument by attempting to produce "big" effects beyond the possibility of any violin. He is content to exercise restraint and good taste and to play the violin with full regard to the fact that it is a violin. The "Devil's Trill" sonata emphasized his technical facility, which was again specially exhibited in the Vieuxtemps concerto. It was only with his own "Caprices" that he was afforded opportunity to develop the musical side as well. These caprices, for violin alone, are most interestingly made from the standpoint of the violinist and, aside from that, they have a distinct musical value. In contrast to the usual pieces for the violin alone, there is a real vein of melody in them.

The last group, made up for the most part of compositions by some of Mr. Spiering's colleagues, were of special interest. It opened with Arthur Hartmann's "Aria," a composition which speaks well for the taste and musical knowledge of the composer, very effectively done by Mr. Spiering. Then came the familiar Brahms-Joachim "Hungarian" dances and Kreisler arrangement of a "Slavonic Dance," by Dvorák, both very effectively played with real virtuosity and productive of much applause, as was the new scherzo of Edwin Grasse, a vigorous, emphatic little work, which was also capitally done.

The audience was evidently very generally pleased with Mr. Spiering's work, for it rewarded him regularly with prolonged and hearty applause.

### Florence Austin at Rubinstein Club.

Florence Austin, "America's Violinist," appeared for the second time as soloist before the Rubinstein Club, Mrs. William Rogers Chapman, president, at the Waldorf-Astoria Hotel, New York, February 19, and won renewed success before an audience which packed the auditorium. She refused an encore following her first number, the Gounod-Alard "Faust" fantasia. Following her second appearance, which closed with the ever graceful "Valse de Concert," by Musin, she played the Hubay "Hejre Kati," and this spontaneous and truly Hungarian piece was played with especial abandon, making increased effect. The well known Boccherini menuet in the arrangement by Musin was so much liked that she could have repeated it, but refrained from doing so.

March 9, Miss Austin leaves for a tour of twenty or more concerts with William R. Chapman through Maine, this being her third series of Maine engagements. If engagements are the best proof of success, then Miss Austin must feel she has won success.

### Frances Nash Receives Ovation at Detroit.

Frances Nash's personal representative received the following message from Detroit, the morning after Miss Nash appeared there as soloist with the University of Detroit Glee Club, February 6:

Concert grand success. Miss Nash gave brilliant performance. Critics say wonderful singing tone, most mature interpretation and insight for so young an artist. Given an ovation. Brilliant future for Miss Nash. (Signed) A. J. TALLMADGE.

Frances Nash has had many brilliant engagements for a young artist in her first season, and contracts have just been closed for her appearance with the New York Philharmonic Orchestra at Toledo, Ohio, on March 20.

### Harold Henry's Annual New York Recital, March 7.

Harold Henry, pianist, is to give his annual recital at Aeolian Hall, New York, Tuesday afternoon, March 7. Mr. Henry will play, among other numbers, sonata, op. 109, by Beethoven, and, by special request, Isolde's "Liebestod," by Wagner-Liszt.

On February 2 the Music Study Club of Selma, Ala., delighted music lovers of their city by bringing forward in a recital program Kathleen Parlow, the distinguished violinist.

## REMINISCENCES OF AN \$8,000 VIOLONCELLO.

(Continued from page 17.)

As for myself, he always takes me in my case in the Pullman car with him, and at night, when he goes to bed, tucks me into his own berth for safekeeping.

One more thing: My master says he is saving me as a surprise for his teacher, Casals, who is to play with the



WHEN TRAVELING, THE TREASURED INSTRUMENT IS NEVER SUBJECTED TO ANY RISK. ITS OWNER EVEN CARRIES IT WITH HIM INTO HIS PULLMAN BERTH.

orchestra this week. Perhaps the great Casals himself may choose to play on me instead of his own cello, which, although an excellent instrument, is inferior to myself, as I can say without boasting, for I hear it cost only \$5,000. It would be fitting for me, a king among cellos, to be played on by the king of cellists.

### Percy Grainger Commends Canadian Musicians.

Percy Grainger's speech at the Hamilton, Ont., concert, Grand Opera House, February 10, after the tremendous applause of his playing Bach is given below:

"I cannot tell you what a joy it is to me to hear Mr. Carey conduct your glorious 'Elgar Choir' tonight, and as an Australian, I am naturally particularly interested to hear the works of Canadian composers. Of course, Clarence Lucas is famous throughout the whole English speaking musical world, but perhaps you do not all know that R. Nathaniel Dett is also a Canadian. (Cheers.) I think he was born near Niagara Falls. He is a negro, a great friend of mine, and a highly gifted musician and composer. He is head of the music at Hampton Institute, Va., and is doing magnificent work. It is lovely for me to have this opportunity of hearing these works of Lucas' and Dett's."

Clarence Lucas is a member of the editorial staff of the *MUSICAL COURIER* in New York.

### Vera Myers in Song Recital.

Vera Myers, daughter of Jacob Myers, advertising manager for Klaw & Erlanger's Gaiety Theatre, will give a song recital and classic ballet at the Dyker Heights Country Club, Brooklyn, on Saturday evening, March 4.

The program consists of groups of songs in English, French, German and Italian. The dances are "Pizzicato," from "Sylvia" (Delibes), "Gavotte," "Glow Worm" (Lincke), and "March" (Dixie).

The following artists assisting are Ethel Maeder, in Grecian dances; Voltairine Blume, pianist soloist; Carlton Pullen, classic dancer, and J. D. Sasscen, accompanist.

Miss Myers possesses a lyric soprano voice of exceptional quality and wide range. She is a pupil of Pauline Verhoevan, of the Metropolitan Opera House Ballet

## Miss VERA MYERS

SONG RECITAL AND CLASSIC BALLET

Dyker Heights Country Club, Brooklyn, N. Y.

Saturday Evening, March 4, 1916

## THEODORE VON HEMERT

BARYTONE

Concert Direction: Emil Reich. 1531 Broadway, New York

School, and is to appear at the Metropolitan Opera House next season.

### CLARA NOVELLO DAVIES SOUGHT BY NEW YORKERS.

London Voice Specialist Making Rapid Strides Toward  
Establishing Reputation Here.

Having established a reputation as "one of England's finest woman teachers," it looks very much as though Clara Novello Davies is going to gain a similar ranking here. She has taken a house at 519 West End avenue, New York, indefinitely, and although scarcely in this country three months, she is already "up to her ears" in real hard work. This has all come as a result of the great demand for her valuable services among singers. The Novello Davies Studio is one of the busiest places in town. The writer might easily say that the tingling of the telephone rivals the buzzing of the front door bell.

Mme. Davies from her birth was nurtured in the atmosphere of music her father being a musician and conductor of prominence. At the age of thirteen, she earned her first press notice by filling in for an accompanist who was taken ill at the last moment. Next, she was appointed organist of her church. Stimulated by her progress, she took to singing, which became her life work. It was her personality, however, that helped to place her in the front rank. Personality is the keynote of her success, and hers



MME. NOVELLO DAVIES.

is a pleasing, yet strong one, which invariably commands recognition. This she inherits from her grandfather, an orator who is said to have electrified an audience of ten thousand. She does not know what it is to be phased! Never has Mme. Davies been vanquished! Always she has triumphed.

Some years ago, a leading conductor asked her if she could supply a baritone for the part of Hans Sachs, in the "Meistersinger." Within six days, Mme. Davies' pupil appeared in the role and created something of a sensation. The conductor afterward was surprised to learn that the young singer had never seen the music until his teacher selected him for the occasion. She spent all her time with him, giving up all the other pupils for the period.

Her method is an original discovery of a certain action by which the breath can be held in perfect control. Mme. Davies contends that breath is life, life is tone, voice is not an instrument inside, used cleverly, but it is every fibre of the body. She claims that there is no such thing as register, the throat is but a funnel, and the body and mind work together to produce the tone. Operatic singers consult their teacher, when their voices need doctoring, as they would require the services of a physician, when suffering from bodily ailments.

The charming teacher is the possessor of a priceless collection of autographs and original manuscripts. She has Felix Mendelssohn's original manuscript of the "Shepherd's Song," written in London, July 8, 1820. Also that of Louis Spohr's "Rondo Alla Spagnuola," op. 111, written at Capel, May, 1839, and a single line from the pen of Jenny Lind, dated Cologne, July 2, 1849. Other orig-

inal letters are from Rossini (1840), Massenet (1888), Vieuxtemps (1861), Aube (1853), Liszt (1850), Berlioz (1850), and Meyerbeer (1852).

Saint-Saëns crowned Mme. Davies with a wreath of gold laurel leaves at the Trocadero, Paris, and said that her teaching was "magical and perfect."

Her service to music has been recognized by numerous presentations. She displays a pendent bearing the royal monogram, V. R. I. and crown, of the late Queen Victoria, studded superbly with diamonds, rubies and emeralds; it was a gift of appreciation of her art.

She has also received a solid gold baton, with which is connected a humorous episode. Not long ago the house was entered by thieves and practically stripped. Upon investigation, the gold baton was found in the fireplace, where it had been tossed in disgust. It had been mistaken for a common brass poker.

Ivor Novello, her son, who was educated at Oxford College, and who served for five years as boy soloist at Magdalen College, under Dr. V. Roberts, organist, has become one of the leading young composers of the day. "Keep the Home Fires Still Burning," his song, is being sung all over Europe. It has taken the place of the well worn "Tipperary" in the trenches. Over a quarter of a million copies were sold within six months. He is also under contract to supply for the next four years the musical comedies from his pen for the Gaiety Theatre.

### FRANK LA FORGE'S PLAYING OF "LIEBESTRAUM" PLEASES.

One Hundred and Twenty Requests Received for This at One Concert.

Frank La Forge appeared with his invariable success at a concert given on February 9 at Garden City, L. I. On the same program there was also Idilia Ide, soprano, and Boris Saslavsky, baritone. Mr. Saslavsky sang Russian folksongs in a delightful fashion, and made a favorable impression by the range of his voice and his thorough musicianship.

Another La Forge engagement was on February 15, when he appeared at Memorial Hall, Columbus, Ohio. An interesting incident is told concerning this concert. There were 120 requests received by the management that Mr. La Forge play the familiar "Liebestraum" of Liszt, which composition and this composer-pianist's splendid treatment of it, has become familiar to thousands of music lovers by reason of the Victor records. After so many requests, it was only natural that his playing of this number on Tuesday evening aroused enthusiastic applause.

### Reed Miller's Eighth Birthday.

Reed Miller, the well known tenor, originally from the South, now known throughout the length and breadth of this land, will celebrate his eighth birthday on February 29. This is not to say that he is only eight years old, but that his birthday comes only once every four years.

He has issued the following invitation:

You are cordially invited to attend the  
LEAP YEAR BIRTHDAY PARTY

OF  
MR. REED MILLER

which will be given through the gracious courtesy of  
Mr. and Mrs. Joseph Regneaa

at their home, 135 West Eightieth Street

February twenty-ninth, nineteen-sixteen, at nine p. m.

"en costume"

R. S. V. P.

Mr. and Mrs. Reed Miller

749 West End Avenue

### Gescheidt Artist's Success.

Judson House, the young tenor, who is becoming increasingly well known, was one of the singers at the Hawley Memorial concert given by the New York Manuscript Society, MacDowell Club, February 11. He sang "The Love-light in Your Eyes" and "Because I Love You, Dear" in a way which proved his excellent artistic advancement. "Because I Love You, Dear" may be called Hawley's most popular song. Some thirty years old, it is still "a seller," and invariably makes a hit. The resonant tones and fine delivery of Mr. House produced effect on this occasion as usual. He is a student of Miller Vocal Art Science under Adelaide Gescheidt, of Carnegie Hall.

### Macbeth-Murphy Joint Recital in Galesburg.

Florence Macbeth, coloratura soprano of the Chicago Opera Association, and Lambert Murphy, tenor, formerly of the Metropolitan Opera Company, were booked to appear in a joint recital in Galesburg, Ill., on the World Famous Artists' Course, under the management of Anna Groff-Bryant, Monday, February 21. This is the fourth number of the series for this season.

Anne Groff-Bryant is director of the Vocal Art Studio, Lombard College, Galesburg, and has included in this series Fritz Kreisler, Mme. Melba, Frances Ingram, Carl Friedberg, Mme. Claussen and Herbert Witherspoon.



## BOSTON COMPOSER'S WORK PLAYED BY ST. LOUIS SYMPHONY ORCHESTRA.

Arthur Shepherd's Overture, "The Festival of Youth," Is Ultra-Modern Work—Composer in Audience and Bows Acknowledgment of Paudits—The Stoessels Reception—Pasquale Tallarico Entertained.

St. Louis, Mo., February 16, 1916.

At the twelfth pair of St. Louis Symphony Orchestra concerts, February 11 and 12, the orchestral numbers were Goldmark's overture, "Sakuntala;" Shepherd's overture, "The Festival of Youth" and Schumann's fourth symphony. Arthur Shepherd, of Boston, was in the audience and had to bow his acknowledgments. His overture, "The Festival of Youth," is an ultra-modern composition which is in manuscript, having been played here for the first time anywhere. It is a most difficult and colorful composition.

### ASSOCIATED MUSICIANS ENTERTAIN TALLARICO.

Pasquale Tallarico, under the local management of Elizabeth Cueny, gave an interesting piano recital at Sheldon Memorial, Thursday evening, February 10. Eighteen numbers were performed from Bach to present day American composers. His touch is varied and beautiful, and rapid passages were executed with extreme clearness. Probably the most pleasing numbers on the program were the Cadman sonata, op. 59, and Bollinger's scherzo in E flat major. After the recital Mr. Tallarico was entertained by the members of the associated musicians of St. Louis at Henneman Hall. Frederic Lillebridge played his "Valse Triste," which he dedicated to Mr. Tallarico.

### ALBERT AND EDNA STOESSELS' RECEPTION.

Albert Stoessel, of Boston, who gave such a successful violin recital here on February 7, assisted by his sister, Edna Stoessel, has, together with his sister, been lavishly entertained by many St. Louis friends. Among the important social affairs was the reception at the College of Liberal Arts by the American Violinist Guild, February 11, which eventually ended in a chamber music concert. Two quintets, worthy of mention on any program, were played, namely, Max Gottschalk's quintet for two violins, viola, cello and piano, and Albert Stoessel's quintet in C minor for two violins, two violas and cello. Mr. Stoessel's quintet, which is in four movements, was written during the composer's sojourn in Germany and reflects the martial atmosphere prevalent in that country. It was performed for the first time at a concert of the Royal Conservatory in Amsterdam, Holland, and is dedicated to the noted violinist, Willy Hess.

### EULA DAWLEY'S VOICE RECITAL.

Eula Dawley, who returned, December 1, from Europe after four years' study in Berlin, Rome and Paris under the leading voice masters, has opened a studio in the Studio Building, where she devotes part of her time to teaching and the rest to concertizing. Tuesday afternoon, February 15, she entertained her friends at her beautiful studios.

Miss Dawley studied French diction with Dumatheray in Paris and it is pronounced perfect by French people. She has much temperament and style and sings in four languages. Her voice is of unusual range and power and is equally at home in light songs or big arias. An interesting program was rendered with Marie Ruemmeli as the musically accompanist.

### SAN CARLO OPERA COMPANY.

The San Carlo Opera Company began a two weeks' engagement at the Odeon on February 14. A full account of the performances will be given in next week's letter.

MAY BIRDIE DITZLER.

### Paul Reimers' Second "Instructive"

Song Recital, February 28.

Paul Reimers, Lieder singer, will give the second of his series of "instructive song recitals" at the Princess Theatre, New York, on February 28 at 3 o'clock. Mr. Reimers is a very busy person these days. His recital dates in and out of New York keep him continually on the jump.

Canton and Akron, Ohio, are hearing him in one of his song lectures this week. This innovation, which Mr. Reimers has introduced into his artistic field of work, has proved popular all over the country, both as a means of instruction as well as entertainment.

"Mr. Reimers is a great interpreter of small, fine things—alias a connoisseur," stated the Chicago Examiner, which waxed enthusiastic after his last appearance in that city.

"Another out-of-town guest, Paul Reimers, was welcomed by the Tuesday Morning Musicales Club," said the Omaha Bee after the tenor's visit there on February 2, and then continued: "He is a singer with a direct emotional appeal, who carries his audience with him through many moods of the program and makes it almost forget to admire his work in the great enjoyment of it. . . . His lyric tenor voice is soft and velvety . . . is flexible and thoroughly schooled to the consummate art of his interpretation."



THE HILLSIDE, WESTMINSTER COLLEGE, LADIES' DORMITORY.

## WESTMINSTER COLLEGE'S EXCELLENT MUSIC DEPARTMENT.

### A Word Concerning Its Advantages to the Student.

It would be hard to find among our American colleges a more commodious and more beautiful dormitory for girls than the Hillside of Westminster College, which is shown in the accompanying illustration. Westminster College, which is located at New Wilmington, Pa., is proud of this building and it is also very proud of its music department, which is under the able direction of William Wilson Campbell. Students from Pennsylvania, Ohio, New York, Iowa and various other States have found the studies in piano, voice, violin, harmony, public school music, pipe organ, composition, theory, counterpoint, canon, fugue, orchestration, musical history, solfeggio and sight reading, etc., to be interesting and profitable amid the pleasant surroundings of this delightful Pennsylvania college.

In addition to Mr. Campbell as director of the department, the music faculty includes Nona Yantis, Belle Corinne Mercer, Mary Campbell Douthett, Edward F. Kurtz, and Luella Kiekhoefer. This department was established in 1886 and since that time has grown steadily, until at the present time it occupies a building of the most modern type, which is a model in point of completeness, adaptation and convenience.

There are various musical organizations among the students, including the Oratorio Club, which gives two concerts each year, assisted by visiting artists, and an orchestra, a male glee club and a chorus of young women. In addition, there are concerts by the faculty and by prominent visiting artists. Among those who have visited there may

be mentioned such well known artists as Marion Green, basso cantante; Edward Baxter Perry, pianist; Inez Barbour, soprano; Walter Earnest, tenor; Irma Seydel, violinist; Mrs. Strange, contralto, and others.

Attractive surroundings, excellent faculty, splendid director, interesting concerts by prominent artists, these are only a few of the advantages to be enjoyed by the music student at Westminster College.

### New York Philharmonic Orchestra

at Smith College, Northampton, Mass.

The New York Philharmonic Orchestra, Caroline Hudson-Alexander, soprano soloist, received a hearty welcome from a capacity audience last Monday, in the fifth concert of the Smith College Concert Course. All of Mme. Hudson-Alexander's numbers were well received, and she had to respond to an encore, Lehmann's "Charmer's Song." The orchestra was particularly effective in the last two numbers, "Scheherazade," Rimsky-Korsakoff, and Liszt's "Hungarian Storm March." So impressed was the audience by the orchestra's rendition of the latter piece that it refused to leave the hall until Mr. Stransky had repeated it.

The program follows: Suite in D major, Bach; aria, "Zeffiretti lusinghieri," from "Idomeneus," Mozart, Mme. Alexander; prelude, "Die Meistersinger," Wagner; "Bird of the Wilderness," Horsman; "Shepherd's Lullaby," Somervell; "Charmer's Song," Lehmann, Mme. Hudson-Alexander, Hugh Alexander at the piano; symphonic suite, "Scheherazade," op. 35, Rimsky-Korsakoff; "Hungarian Storm March," Liszt.

# Mary Chontrelle Armstrong

NEW YORK

Representative of

## The Dunning System

Of Improved Music Study for Beginners

Class of Five Weeks' Duration  
in Indianapolis

Beginning March 20, 1916

New York class six weeks period,  
commencing June 19th

100 Carnegie Hall, New York

Phone: Circle 2634



**NEVADA VAN der VEER** Mezzo Sopranos  
**REED MILLER** Tenor  
**Oratorio :: Concerts :: Recitals**  
 Individually and Jointly  
 Address, 749 West End Avenue, New York City  
 Management, LOUDON CHARLTON, Carnegie Hall, New York

**ADELAIDE GESCHEIDT**  
 Instructor of MILLER VOCAL ART-SCIENCE  
 The New School of Voice Culture  
 817 CARNEGIE HALL, NEW YORK TEL. 1330 CIRCLE

**ALBERT SCHOTT**  
**DRAMATIC TENOR**  
 In American Season 1916-17. Available for Recitals, etc.  
 Exclusive Management Concert Direction M. H. HANSON.  
 437 Fifth Ave., New York

**VIVIAN GOSNELL**  
 ENGLISH BARITONE  
 Mr. Gosnell sings intelligently and sincerely, with a good enunciation, good phrasing and a commendable directness of style.—  
 N. Y. Times, Feb. 1, 1916.  
 Management: M. H. Hanson, 437 Fifth Avenue, New York.

**NEWCOMB**  
 Former assistant of Leschetzky. Now teaching in New York.  
 Studio: 26 West 27th Street. Phone: Farragut 3880.  
 For Concert and Recital Dates, Address  
 LOUDON CHARLTON, 11 CARNEGIE HALL, NEW YORK.

**BYFORD RYAN**  
 Three Years Leading Tenor, Opera Comique Berlin  
 Vocal Studio: 28 West 63rd Street, - New York

**NELSON SPRACKLING**  
 Organist :: Pianist  
 1437 PENNSYLVANIA STREET, DENVER, COLO.

**HENRY B. MURTAGH** **WOOTSON DAVIS**  
**MURTAGH MURTAGH**  
 Concert Organist Lyric Soprano  
 DENVER, COLO.

  
**RODERICK WHITE**  
 FIRST AMERICAN TOUR SEASON 1915-16  
 Management: Charles L. Wagner, 1451 Broadway, N.Y.

**GIORGIO M. SULLI**  
 Musical Director of the Labor Temple  
 Choir, New York  
 Vocal Studio, 1425 Broadway, Metropolitan Opera House Building  
 New York  
 (Phone, 2762 Bryant)  
 (ALFREDO MARINO, Assistant)

Season 1916-17  
**SAMAROFF**  
 Steinway Piano Used  
 Management: Wolfsohn Bureau  
 1 West 34th Street, New York

## NEW YORK SCHOOL OF MUSIC AND ARTS.

Summer Teachers' Courses, Beginning May 15.

Ralfe Leech Sterner, director of the New York School of Music and Arts, has issued a four page circular calling attention to the special summer teachers' course, which begins May 15, lasting until September 15. Pupils may enter for this course for the six or ten weeks' course. The subcaption calls the Sterner institution "New York City's most beautiful school, also enjoying the finest location, namely, Central Park West and Ninety-fifth street." The piano, harmony, vocal, sight singing and other courses are all mentioned in detail, the terms being quoted, which are very reasonable. Perhaps the most interesting page is the last, reproduced below, which refers to New York as a summer resort.

Owing to the wonderfully cool summers that have prevailed in New York for the last few years, the city has become more popular every year as a summer resort. Situated as it is on the most wonderful harbor in the world, its beaches and summer resorts are easily accessible, most of which can be reached within an hour from the school.

In this respect the school is delightfully situated, overlooking beautiful Central Park, and is directly across from the reservoir and tennis courts, where special free permits to play are gotten for the use of the pupils. From the windows of some of the studios and dormitory rooms it is possible to see not only the greater part of Central Park, but Fifth Avenue as well, and even the new bridge over Hell Gate, in the East River. The Metropolitan Tower and the Woolworth Building are also visible. The school is within five minutes' walk of Riverside Drive and the Hudson River, with its beautiful palisades, acknowledged to be the most beautiful river in the world.

Those of the pupils desiring to ride horseback are taken riding twice a week in the park.

Thus it will be seen that the city is a delightful place to combine recreation and study.

To prove that the prevailing idea of excessive heat in New York city during the summer months is erroneous, we quote from the U. S. Department of Agriculture Weather Bureau Report, 1915, as follows:

Temperature on the hottest day in June was.....	86°
Lowest temperature was.....	46°
Average temperature was.....	67°
Highest temperature in July was.....	92°
Lowest temperature in July was.....	59°
Average temperature in July was.....	74°
Highest temperature in August was.....	87°
Lowest temperature in August was.....	59°
Average temperature in August was.....	70°
Highest temperature in September was.....	90°
Lowest temperature in September was.....	44°
Average temperature in September was.....	69°

## Arnolde Stephenson Sings at Important Paris Events

Though Paris is not remarkably active in music this season, Arnolde Stephenson, the American soprano, one of the musicians resident there, has found a good deal to keep her busy during the last few months. On February 10, she appeared as soloist with the orchestra of the Concert Rouge, that little organization which has given daily concerts in the Quartier Latin for years and which is known to and beloved by practically every tourist who passes through Paris, as well as by the student. Miss Stephenson sang an air from "Dido and Aeneas" by Purcell and Vittoria, of Carissimi, with orchestra. An audience larger than usual, attracted by the announcement of Miss Stephenson's appearance, was present, and fully appreciated the fine artistic quality of her work, showing it by hearty applause.

Miss Stephenson participated as well in an important musicale called "Musique d'Avant Garde" which took place at a large studio. It was a direct compliment to Miss Stephenson's ability as a singer of French music that she should have been specially requested by the composers of the numbers which she sang, both of whom were present, to interpret their works. Her accompanist was Robert Schmitz, who was home from the army on a week's furlough and who will, it is expected, be able to come to this country with her for her tour next season.

## May Peterson Continues to Score.

May Peterson, soprano, is kept very busy these days. Her warm welcome by the Harlem Philharmonic Society Thursday of last week is recorded elsewhere in these columns.

Following this appearance, Miss Peterson scored the following Friday night, February 18, in private recital at D'Amico's with Kurt Schnidler assisting. She has just left New York for a recital at Roanoke, Va., from there she will hurry back to New York for her second appearance this season as assisting artist with the New York Philharmonic Orchestra at Carnegie Hall, February 24 and 25.

The Music League of America has arranged a long series of engagements which will start the young artist Westward at the end of the month. She is booked to sing in all the musical centers of Wisconsin, from there going direct into Chicago, where she is to be heard on the afternoon of March 12 under the management of F. Wight Neumann. Already many dates have been booked for Miss Peterson for next season, among these an ap-

pearance with the Chamber of Commerce Course, Des Moines, Iowa, and with Ella May Smith and the Tuesday Music Club in Columbus, Ohio.

## MINNEAPOLIS ORCHESTRA PLAYS RACHMANINOFF'S SECOND SYMPHONY ON EVE OF DEPARTURE FOR THE EAST.

Emil Oberhoffer and His Skilled Players Give Fine Account of Themselves in Attractive Concert Which Has Solo Assistance of Julia Claussen—Philharmonic Club Presents Excellent Program.

Minneapolis, Minn., February 14, 1916.  
 The Minneapolis Symphony Orchestra covered itself with glory on the night of February 11, preceding its fifth annual Eastern tour. Berlioz's "Roman Carnival" overture was a bright opening number for such a program and was played with finish, spirit and depth. The second symphony of Rachmaninoff was given its final local hearing before being played in the East. If the orchestra performs it with the perfection that it did on this occasion there will certainly be no fault found with our orchestra by the most exacting Eastern critics. The orchestra was given an ovation after this symphony. Richard Strauss' tone poem, "Don Juan," was also played wonderfully. Emil Oberhoffer directed from memory, and his great musicianship was very evident.

The soloist was Julia Claussen, contralto, who gave "Margit's Ballad" from "The Feast at Solhaug," by Stenhammer, and a group of songs by Grieg and Sjoegren. She has already established herself in Minneapolis as a prime favorite, and this appearance added to her former conquests. She was sympathetically accompanied by the orchestra.

## PHILHARMONIC CLUB'S PROGRAM.

A large audience assembled at the Auditorium on February 13, at 3.30 o'clock, to hear a splendid program which the Philharmonic Club gave. The club of 200 mixed voices was heard at its best, and the special offering was A. Goring-Thomas' "The Swan and the Skylark," with orchestration by C. Villiers Stanford. This club has gained in volume, shading and confidence, so this cantata was accorded a beautiful rendition. J. Austin Williams is a fine conductor and the choruses showed special training. The cantata is full of melody and made a lasting impression on the audience.

Preceding the cantata a miscellaneous program was given by Frances Vincent Coveny, soprano; Mildred Langtry, contralto; Luverne Sigmond, tenor; Harry Phillips, bass, and Royce Mintener, organist. Mr. Phillips repeated his former successes with his fine, resonant voice, and Mr. Sigmond, who has a tenor equipment of great sweetness, sang his way into the hearts of the Minneapolisians. He came here recently from the southern part of the State. Nelson's Orchestra gave adequate support to the whole afternoon's music.

RUTH ANDERSON.

## Heizer School of Music Doings.

The Heizer Music School Symphony Orchestra gave a program at the Sioux City (Ia.) Public Library under the auspices of the Library Association, February 13. Frederick Heizer directed. The program included the Haydn symphony in D, the Mozart "Titus" overture, and other numbers. Mabel Barclay, pupil of Mrs. Heizer, was the excellent soloist of the afternoon.

The Heizer Music School String Quartet—Anna Coughlin, Ossean Anderson, Frederick Heizer and Mabel Barclay—played the Mozart quartet in G, No. 2.

The Heizer String Quartet was the beginning of the present Music School Orchestra which is a refined and notable amateur organization, and its members for about fifteen years have been well known throughout the country, musically. The success was unquestioned.

## Wassily Besekirsky Plays at Vassar College.

On Wednesday afternoon, February 9, Wassily Besekirsky gave an interesting violin recital at Vassar College, before what is reported to have been the largest audience ever assembled to welcome an artist. In a program of three groups he achieved a really remarkable success. He opened his program with the Grieg sona in F major, which delighted his auditors and immediately won for him the admiration of all present. Two Norwegian airs by Lalo, the "Havannaise" of Saint-Saëns, cavatina of Cui, serenade of Arensky and a dance of Rachmaninoff completed his program numbers. He was given many recalls, to which he graciously responded.

## Althouse Engagements.

Paul Althouse, tenor of the Metropolitan Opera Company, will give a song recital in Utica, New York, on March 2, and in Erie, Pa., on March 3. This popular young singer will also give recitals in Springfield, Ill., April 17; St. Louis, April 18, and Newark, Ohio, on April 20.



## LYDIA LINDGREN A BEAUTIFUL PRIMA DONNA.

Popular Member of Chicago Opera Association Bids Fair to Become Universal Favorite—Her Interesting Career.

Every grand opera company, particularly one of the magnitude of the Chicago organization, requires striking and exceptional beauty in its prima donnas as well as first class voices.

Cleofonte Campanini it appears has the genius for seeking out, even if it requires thousands of miles of travel and indefatigable labor, women of remarkable beauty and charm, and also fine voices.

Although in previous seasons, Mary Garden has reigned as the supreme artist and beauty, this season Lydia Lindgren, who after a fashion resembles the great actress-singer, takes her place as one of the most magnetic and beautiful stars known to the stage.

Like Julia Claussen, Lindgren is Swedish. Born in the land of the "Midnight Sun," that land from which so many of the greatest voices have come, she possesses the physical perfection for which that country's women are noted. Doubtless responsible for this is her love of athletics and outdoor sports which play so prominent a part in the lives of her countrymen.

Artistically, Mlle. Lindgren ranks high and she has a superb dramatic mezzo voice of astonishing volume, lovely quality, and she directs that organ with an intelligence possessed by few. Although her connection with the Chicago Grand Opera Association has not been long to date, this prima donna counts her foreign triumphs as many. Mlle. Lindgren was "imported" to appear with Mme. Kousnezoff and Lucien Muratore in "Cleopatre." She sang her role with signal success.

Going back into traditions, it is found that both parents of this singer were excellent amateur musicians, and had not her father been a successful business man he, too, perhaps, would have become an artist. But the fates decreed otherwise, and the desire for the arts so strong in the father's nature was inborn with the child, and so we have the present singer-actress.

The constant traveling on the Continent which her father was called upon to do, proved to be a boon to the little child, who sang before many famous personages, and incidentally learned to speak the languages fluently. Mlle. Lindgren can converse most cleverly in English, French, Spanish, Italian and German.

Interested readers are nearly always anxious to know the tutelage the prima donnas receive and at whose hands. The late Mme. Marchesi, whose method has given to the world so many wonderfully trained voices, did much for Mlle. Lindgren; later Jules Chevalier, whose acquaintance was made by the presentation of Mary Garden, taught her. Mary Garden by chance heard the Swedish girl and took an interest in her future. Her studies were pursued in the Stern Conservatory in Germany, and at Geneva Conservatoire, where Massenet heard the promising young woman; when she sang an aria from his "Herodiade" the composer was delighted and is said to have remarked enthusiastically: "She has the noblest mezza quality, and I predict a great future for her." Saint-Saëns also, it is said, found the young woman unusual, for he pronounced her to have extraordinary ability and voice.

With youth, great beauty, voice and real brains—a most unusual combination in any age—Mlle. Lindgren will unquestionably receive a unanimous welcome in America, even as she in foreign lands.

Mr. Campanini has rare discretion and sure judgment, and he has put the stamp of approval upon this artist which signifies faith in her ability to please the American public.

### William Wade Hinshaw's Program.

William Wade Hinshaw's program will doubtless attract the attention of many who are interested in the American composer at his New York recital on Tuesday afternoon, February 29, at Carnegie Hall.

Aside from the selections of Schumann, Schubert, Dvorák and Jensen. The baritone will devote a group to Parker, Schindler, Homer and Hadley. Mr. Hinshaw will

also sing from Handel's "Orlando," the aria "Sorge Infausta," which has not been heard here before.

Kurt Schindler will be at the piano.

### SEAGLE'S VOCALISM DISPLAYED IN CHOICE PROGRAM.

Carnegie Hall Recital Splendidly Attended.

Oscar Seagle's annual Carnegie Hall recital took place on the afternoon of Monday, February 21. For an afternoon recital there was a large crowd, which very comfortably filled the great hall. Mr. Seagle proved himself once more to be one of the very best vocalists among American singers. He has a truly phenomenal command of his voice and it performs for him everything he demands down to the smallest detail. The result is that there is a variety of color to his singing which is only attained by the very first vo-



Photos by White, New York.

LYDIA LINDGREN AS HERSELF AND AS LOLA IN "CAVALLERIA RUSTICANA."

cal artists. If it had not been so there might have been a disappointed audience, for Mr. Seagle had to struggle against an oncoming cold which threatened to make him hoarse, but so supreme is his vocal technic and unusual his voice, that he was able thoroughly to conceal this fact except in one or two exposed places of the first group. Mr. Seagle's voice in a sonorous bass of extraordinarily long range and with a flexible and effective upper register, a fact of which he takes full advantage in the choice of his program, which follows:

Nos premiers amours (from Joconde) .....	Nicolo Isouard
Entende la Musette .....	Old French
Chanson à boire .....	O'd French
Chanson à Manger .....	Old French
Col' bri .....	Chausson
L'ane blanc .....	Ilde
Lamento Provençale .....	Paladilhe
Carnaval .....	Fourdrain
Avant la bataille .....	Chopin
Voix Nocturnes .....	Gretchaninoff
Aïmons la rose .....	Rimsky-Korsakoff
Lamento .....	Chopin
Chanson de la puce .....	Monssorgsky
Don't Ceäre .....	John Alden Carpenter
In the Yellow Dusk (Chinese poem) .....	Edward Horman
Thus Wisdom Speaks (Chinese poem) .....	Edward Horman

The Unforeseen ..... Cyril Scott  
The Star ..... James Rogers

In his first group the audience was particularly pleased with "J'entende la Musette" and demanded its immediate repetition. Such songs as the old "Chanson à boire" are particularly suited to Mr. Seagle. He appreciates in full their humor and is able to transmit that humor to the coloring of his voice.

In his second group Chausson's "Le Colibri"—one of the few musical compositions which are really and genuinely in 5/4 time—was sung with great beauty of tone and appreciation for its subtle nuances. "L'ane blanc" is a tremendously jolly little song of wonderful musical workmanship, and Mr. Seagle's rendition of it, which slighted no detail, either of the music or the text, called forth a regular storm of applause. "Lamento Provençal," in strong contrast and with a tremendous climax, was done with full regard for its breadth and power and the true virtuosity of his singing was never better illustrated than in the changeful rhythms and color of "Carnaval." A special word in connection with this song is due to Frank Bibb, for the splendid musicianship of his accompaniment. All of his work was excellent, but in this particular song it is really the voice that depends upon the accompaniment instead of the accompaniment on the voice.

The third group included the seldom heard Chopin numbers, which well deserve more frequent hearing. Gretchaninoff's quiet "Voice of the Night"; the original "Oriental Romance" of Rimsky-Korsakoff, and Moussorgsky's "Song of the Flea." Of these numbers the most popular with the audience is always bound to be the witty Moussorgsky numbers, the interpretation of which is rather a specialty with Mr. Seagle. It is most interesting to note how Mr. Seagle places the vocal technic which is at his command in the service of his musical ideas, making each song a separate genre picture. The feature of the concluding group of English songs was two new songs by Edward Horman which had their first public hearing. "In the Yellow Dusk" is very complicated both rhythmically and dramatically; "Thus Wisdom Speaks" is an extremely good number, in more straightforward style, and made instant impression on the audience. John Carpenter's quaint "Don't Ceäre" was also well received.

Mr. Seagle has a right to be extremely well satisfied with his New York recital this year, which now becomes an annual event. He proved once more that he is without doubt in the very first rank of baritones, and as a recitalist he has everything at his command which creates a success for a singer; a broad, sonorous organ and wide range which is under the best command, the intelligence to bring out, differentiate musically between the songs of all the various schools which are included in his repertoire, and last, but not least, the happy faculty of picking out a program which appeals not only to the singer and his audience and to those who know what his work really represents, but

also is heard with great pleasure by the large lay public.

### Gilderoy Scott Pleases New York Audience.

Gilderoy Scott, the English contralto, was the soloist at the meeting of the Tonkünstler Society, New York, on February 15. She was received with enthusiasm, because of her artistic singing. Miss Scott has been in America only a short time, but she is rapidly winning a name as a leading concert artist.

Miss Scott is commanding in presence and possesses a voice of much warmth and subtlety of expression. At the Tonkünstler concert she was particularly successful with the French song, "D'une Prison," by Panizza, while in the English numbers she displayed at times a brilliancy of tone color, which, used with discretion, gives to her voice a very wide range of expression. The career of this young woman will be watched with much interest, as there is a great need for this type of voice in the concert field of this country.

The accompaniments were played most sympathetically by Lillian Robertson.

# SAN FRANCISCANS ENTHUSE OVER ART OF EMMY DESTINN.

**Distinguished Diva Acclaimed on Initial Appearance in Pacific Coast Metropolis—Elgar's "The Dream of Gerontius" Has First Local Performance—La Scala Opera Company Concludes Successful Season—Notes.**

San Francisco, Cal., February 13, 1916.

The musical week that began today was made noteworthy by the opening appearance of Emmy Destinn at the Columbia Theatre, under the management of Will I. Greenbaum and by an extra concert, with a strictly Wagnerian program by the San Francisco Symphony Orchestra. The last mentioned event was really a repetition of a previous Wagner concert, with an identical program that was mentioned at the time of the original performance. The prices were popular and the repetition was a great success, under the direction of Alfred Hertz.

Great interest was awakened by the Emmy Destinn recital at the Columbia Theatre. The noted artist had a program including the following: Aria from "Herodiade," "Il est doux, il est bon," "Die Odalisque," by Grieg; "L'ultima canzone," by Tosti; "Wiegenlied," from the Bohemian opera "The Kiss," by Smetana; "Loreley," by Liszt; "Die Bekehrte," by Stange; Russalka's song, from the opera of "The Water Nixie," by Tchaikowsky; a Gipsy song, by Dvorak; aria "Un bel di," from "Madame Butterfly," and an aria from "Tosca," "Vissi d'Arte." Miss Destinn was assisted by Roderick White, violinist. A large audience was in attendance, and a very enthusiastic audience it was. The singer became at once a great favorite in San Francisco, which is proverbially swift in giving its verdict of approval or disapproval. No concert singer has ever achieved a more marked success in this city. Homer Samuels, pianist, was an excellent accompanist.

## "THE DREAM OF GERONTIUS" SUNG.

In addition to these musical offerings the first performance in this city of Elgar's oratorio, "The Dream of Gerontius," was given under the baton of Paul Steindorff, with a chorus of 250 voices and the following soloists: Mrs. King Clark Upham as the Angel, Hugh Williams as Gerontius, Henry L. Perry as the Priest. Three singing societies co-operated to furnish a good chorus—the San Francisco Choral Society, the Berkeley Oratorio Society and the Wednesday Morning Singing Club. The oratorio was performed in the San Francisco Civic Auditorium for the benefit of the Polish Catholic Church. The work had been rehearsed and in preparation for a period of some months. The result was good. The soloists and chorus acquitted themselves in a manner that brought repeated applause from a large audience.

## A SUCCESSFUL OPERA SEASON.

The first season of the La Scala Opera Company closed last night in the Cort Theatre, under the management of Behymer and Berry. The season lasted two weeks and the houses were large for the greater part of the season. The box office receipts were large, notwithstanding that the prices were popular, the highest being \$2. Considering the failure of two preceding opera companies, the management had reason to be pleased.

Ossip Gabrilowitsch appeared in recital at the Scottish Rite Auditorium last Tuesday evening under the management of Will I. Greenbaum, and again on Friday afternoon he appeared at the same place in concert with Mme. Gabrilowitsch. On the first occasion the pianist played Schumann's sonata in G minor, op. 22; variations and fugue on a theme by Handel, op. 24; twelve preludes by Chopin; two of his own compositions, melodie in E minor, op. 9, and caprice-burlesque, op. 3; three lyric pieces by Grieg; Richard Strauss' intermezzo, op. 9; and Moszkowski's "The Waves," and the memory of his marvelous chromatic runs in the last named composition will endure for a long time in this city. Four recalls rewarded the performance of the Chopin preludes, while the enthusiasm was at a high pitch throughout the recital. Similar demonstrations attended the second appearance. Mme. Gabrilowitsch sang at the Friday afternoon concert numbers from Beethoven, Brahms, Schubert, Schumann, Rimsky-Korsakoff, Rachmaninoff, Gabrilowitsch, and Scotch songs, with Ossip Gabrilowitsch at the piano as accompanist.

## NOTES.

Maude Fay returned to San Francisco February 9 under engagement to sing at two concerts of the San Francisco Symphony Orchestra.

Lorna Lachmund and George Marcel have been engaged to sing at a Monday morning musicale at the St. Francis Hotel, under the management of Mr. MacFadyen.

Mr. and Mrs. Slavitch (nee Tina Lerner) gave a reception to professional musicians one night the past week, which was attended by Mr. and Mrs. Alfred Hertz, Mr.

and Mrs. Fickensher, Mr. and Mrs. Louis Persinger, Mr. and Mrs. Bem, Mr. and Mrs. Britt, Mrs. Lerner (mother of Tina Lerner), Mr. and Mrs. John McGaw, Mr. and Mrs. John Rothschild, Edmund Lichtenstein, Elsa Ruegger, Mrs. Theron de Lee, and many others noted in the musical world. Nelly L. Walker, with Anna Newman at the piano, sang

**THE Concert Bulletin**  
A MAGAZINE OF MUSICAL NEWS  
OFFICIAL PROGRAM OF WILL I. GREENBAUM'S ATTRACTIONS

VOL. V, No. 8 FEBRUARY 18 1916

**Emmy Destinn**  
DRAMATIC SOPRANO  
Metropolitan Opera House  
Assisted by  
Roderick White, Violinist Homer Samuels, Pianist  
Management: Charles L. Warner (D. F. McWenney, Associate Manager)

**COLUMBIA THEATRE**  
Sunday Afternoon, February 13th at 2:30  
and  
Sunday Afternoon, February 20th at 2:30

PRICES: Box Seats \$8.00, Orchestra \$2.50 and \$2.00  
Balcony \$2.00 and \$1.00, Second Balcony \$1.00  
Box Office open Wednesday, February 15th at 10:00 a.m., Clay & Co.'s,  
Kobley & Chase's and the Columbia Theatre  
Mail orders now to WILL I. GREENBAUM, at Sherman, Clay & Co.'s,  
c/o Kneary and Butler, 215, San Francisco, Cal., accompanied  
by check or money order.

**DESTINN IN OAKLAND**  
AUDITORIUM OPERA HOUSE—Thurs. Night, Feb. 17th at 8:30  
PRICES: Orchestra \$2.50 and \$2.00, Balcony \$2.00 and \$1.00  
Box Office open Monday, Feb. 14th at 10:00 a.m., Sherman, Clay & Co.'s,  
14th and Clay Sts., Oakland, and also at their  
San Francisco store

Coming FLORENCE HINKLE—The Famous American Concert Soprano

HOW GREENBAUM ANNOUNCED DESTINN IN  
SAN FRANCISCO.

Zuni Indian songs composed by Professor Troyer. Miss Walker was dressed in traditional Zuni costume. Her performance was very dramatic. DAVID H. WALKER.

## SALT LAKE TABERNACLE CHOIR AND MELBA HEARD IN CONCERT.

**A Big Affair Largely Attended—Leonard Liebbling in Salt Lake and Ogden.**

Salt Lake City, Utah, February 12, 1916.

Mme. Melba, assisted by Ada Sassoli, harpist, and Frank St. Leger, pianist, appeared before a capacity audience in the Assembly Hall on the Tabernacle Block, Monday evening, January 31, under the auspices of the Tabernacle Choir and the management of Fred C. Graham. It was unfortunate that the large Tabernacle could not be secured, as many were turned away unable to get seats. The big organ in the Tabernacle is undergoing reconstruction, and material, pipes, etc., are scattered over the auditorium, making its use impossible for some time. Melba was given a royal welcome by Salt Lakers, who were enthusiastic in their demands for encores. The diva was extremely gracious and gave, in addition to the regular program, "Annie Laurie," "Coming Thro the Rye" and "Mother," by Tosti.

The program was as follows: Chorus, "The Heavens Are Telling" ("Creation") (Haydn), Tabernacle Choir; harp solos, gavotte (Rameau), minuet (Massenet), impromptu (Pierne), Ada Sassoli; "Mad Scene" ("Hamlet") (Thomas), Mme. Melba; harp soli, "Old French Song" (Perillou), "Le Rouet" (Azbel), "Marionettes" (Tedeschi), Ada Sassoli; "Ave Maria" ("Otello") (Verdi), "Addio" ("La Bohème") (Puccini), Mme. Melba; chorus, finale of Act I, "Aida" (Verdi), Tabernacle Choir; songs, "Les Agnes Pleurent," "Chant Venetien," "Nymphs et Sylvains" (Bemberg), Mme. Melba; harp soli, "Priore," "Gitana" (Hasselmans), Ada Sassoli; waltz song, "Se Saran Rose" (Arditi), Mme. Melba.

LEONARD LIEBLING IN SALT LAKE AND OGDEN.

Leonard Liebbling, editor in chief of the MUSICAL COURIER, was a visitor to Utah last week. On the evening of Thursday, February 3, he was the guest of John T. Hand and his opera chorus, who gave an impromptu program, after which a light luncheon was enjoyed.

Friday afternoon, February 4, at the Ladies' Literary Club House, Mr. Liebbling delivered his talk on "Beethoven

and Other Plagiarists," which was greatly appreciated by the ladies of the club.

Friday evening, Mr. Liebbling was the guest of the Tabernacle Choir officials in Ogden. Dinner was served at the Weber Club, after which Mr. Liebbling talked on "Beethoven and Other Plagiarists" at the Ogden Tabernacle. He returned to Salt Lake Saturday, was entertained by prominent musicians, and left early Sunday morning for the coast. FRED C. GRAHAM.

## PORTLAND APOLLO CLUB IN FINE PROGRAM.

**Oregon's Splendid Male Choral Organization Acquires Itself Splendidly—Portland Opera Company Incorporated—Emilio de Gogorza in Recital—Other Events and Notes.**

445 Sherlock Building,  
Portland, Ore., February 9, 1916.

Last Tuesday the Apollo Club (seventy-five male voices) presented a program that made one sit up and take notice. Under the efficient leadership of William H. Boyer the chorus offered, among other works, Dudley Buck's "Absence," Grieg's "Landsighting," and Matthews' "Oft in the Stilly Night," in which the baritone solo was admirably sung by Dom J. Zan. Myrtle Ashby, a soprano from Berlin, was the soloist of the evening. Her numbers included an aria from Puccini's "Butterfly," which she sang with skill and charm. Faultless accompaniments were contributed by Edgar E. Coursen, William C. McCulloch and Ralph W. Hoyt. There was a large attendance. Truly, it was a fine concert.

## CLUB PROGRAMS.

Participants in recent club programs have been Mrs. Walter Kendall, soprano, of Honolulu; Harry Wembridge, tenor, and Eleanor Rowland, accompanist, who were heard by the MacDowell Club (Mrs. Thomas Carrick Burke, president), and Mrs. G. J. Frankel, reader; Gertrude Hoerber, violinist; Jennie Fleming, reader; Alicia McElroy, pianist, and Mrs. Frederick Kribs, soprano, who appeared before the Monday Musical Club (Mrs. Percy W. Lewis, president). Their work brought them due appreciation.

## PORTLAND OPERA COMPANY.

The Portland Opera Company, a new co-operative organization, held its second meeting on January 26, when the following officers were elected: Ralph W. Hoyt, president; Hartridge Whipp, vice-president; Norman A. Hoose, secretary, and Jacob Kanzler, treasurer. The company is made up of local talent. Now for a long, strong pull, altogether, for home opera.

## PORTLAND SYMPHONY ORCHESTRA.

No soloist has appeared with the Portland Symphony Orchestra during the last five years, although a number have tried to secure engagements with the organization. Before the orchestra reorganized, in 1911, a soloist was engaged for each performance. Among those who have appeared with the orchestra may be mentioned David Bispham, the baritone; Arthur Alexander, the tenor, and Jennie Norelli, the soprano; also the following local artists: Rose Coursen-Reed, contralto; Henry L. Bettman, violinist; Beatrice Dierke, pianist; Waldemar Lind, violinist, and others. The orchestra, which is Oregon's leading musical organization, will give its fifth concert on February 20. The sixth performance, the last of the season, will take place late in March.

## MACDOWELL CLUB MEETING.

At the last fortnightly meeting of the MacDowell Club (Mrs. Thomas Carrick Burke, president), Dvorak's "Dumky" trio was offered by Waldemar Lind, violinist; G. Kirchner, cellist, and Mrs. Burke, pianist. Solos were contributed by Lulu Dahl Miller, contralto, and Otto T. Wedemeyer, baritone. Mrs. W. F. Ogburn read a paper on Dvorak and the development of Bohemian music. Constance Piper and Abby Whiteside were the accompanists. This club, which holds its meetings in the Hotel Benson, is one of the most valuable factors in the musical life of Portland.

## EMILIO DE GOGORZA SINGS.

Emilio de Gogorza, the baritone, who has been heard here several times and whose art is too well known to call for extended comment, favored Portland with an excellent recital on Sunday afternoon, February 6. He was in a most gracious mood and responded again and again to the demands of the audience. Mrs. H. M. Winslow was an able accompanist. The recital took place under the local management of Steers & Coman.

## BECKER'S ORGAN RECITAL.

At his last regular monthly organ recital, Lucien E. Becker, of the Trinity Episcopal Church, played compositions from the pens of Morandi, Mascagni, Boccherini, Ros-



sini and Simonetti. Mr. Becker is an organist of high order and attainments.

#### PORTLAND NOTES.

Dr. Emil Enna, pianist, and Charles South, violinist, two progressive musicians, are filling important engagements in nearby towns.

Mrs. Frank Morris Savage, pianist, a newcomer from New York, has decided to make Portland her home.

Edith Campbell, pianist, a newcomer from Washington, D. C., has decided to make Portland her home.

Mrs. Charles H. Abercrombie, formerly of Chicago, has been appointed organist of the Church of the Madeleine.

JOHN R. OATMAN.

## LOS ANGELES COMPOSERS' DAY OBSERVED BY THE FRIDAY MORNING CLUB.

**A Capacity Audience Expresses Warm Approval of Interesting Program Comprising Works of Local Creative Talent—Leonard Lieblich in California—Symphony Orchestra Heard in Splendid "Pop" Concert—Mrs. MacDowell in Impressive Programs—Brahms Quintet's First Concert of Season.**

439 Blanchard Building,  
Los Angeles, Cal., February 14, 1916.

Great credit is due Mrs. Ogilvie, chairman of the music section, and the management of the Friday Morning Club for the appreciation shown the local composers in the beautiful and representative program presented on January 21. It was given to a capacity audience which enthusiastically expressed its approval. The program was long and varied, and of exceptional merit. It opened with two compositions, "Chanson d'Amour" and "Russian Love Songs" by Theodor Gerdohn, brilliantly played by the Gerdohn Quintet composed of Mae Gates, first violin; Sam Bergman, second violin; Edward Carter, viola; Dana Bartlett, cello; Marjorie Hicks, piano.

Mrs. Monimia Laux Botsford was represented by two exceptional songs sung by her daughter, Mrs. Wheeler. Mrs. Botsford is attracting attention by some very original lyrical compositions, her songs being adapted to the requirements of the vocalist and possessing much depth of feeling and beauty of conception. These numbers were inspired by two remarkably interesting Oriental poems, the first, "Sighs," from the "Manyoshu of Kuramochi no Asomi Chitose," and the second, "Bound," from poem of "The Gardener," by Rabindranath Tagore. These numbers were followed by two descriptive pieces for the piano from op. 36 by Fannie Dillon, "Evening" and "Song from the Sierras," written in Miss Dillon's most poetic strain, and with the never failing mastery of composition characteristic of her work.

Morton F. Mason, one of our most dependable and scholarly composers, contributed three charming songs, "Spring Twilight," "Sunrise and Morning Star" and "Bud and Bloom," which were exquisitely sung by Marie B. Tiffany and were among the most finished products of the program.

Frank H. Colby was represented by two numbers, "Destiny," his song that has been sung so successfully by Molly Byerley Wilson during her present concert tour, and by a number of other singers. It was sung on this occasion by his wife. His second number was "Credo and Sanctus from Fourth Mass," sung by members of the St. Vibiana's Cathedral choir.

Grace Adele Freebey presented three songs that are characteristic of her brilliant and virile style of composition. They were the "North Wind," "Wind of the West," from the "Cycle of the Four Winds" now in press, and "May Day." They are scintillating bits of song and verse most attractive for the voice. They were sung by Mrs. John Litchfield von Blon, with the composer at the piano.

One of the largest compositions was Homer Grunn's song, "The Iceberg," written upon that wonderful poem of W. J. Lampton's inspired by the Titanic disaster. Musically, this marvelous and majestic piece of literature has been more than adequately met by Mr. Grunn, and Mr. Ellis' conception and delivery of the song, with the com-

poser at the piano, was impressive. They were recalled twice. This was followed by an "Andante" by violin, cello and piano by C. E. Pemberton, played by the College of Music U. S. C. Trio, Arthur M. Perry, C. G. Stewart and C. Adelaide. Mr. Pemberton's work is always good and this was an unusually beautiful expression of his talent.

Waldo F. Chase had two songs, "Spring Song" and "A Song of Joy" happily conceived and happily written in every sense of the word, sung by Mrs. L. A. Viersen, Dorothy McKenzie at the piano. The poems of these songs of Mr. Chase's are written by Madge Clover, wife of the editor of the Los Angeles Graphic, and are exquisite bits of expression.

Gertrude Ross' "War Trilogy"—"War," "A Babe's First Cry," and "Peace" I have reviewed a number of times before. This is perhaps Mrs. Ross' biggest work so far, and they were magnificently sung by Edwin House—Mrs. Ross at the piano—and were enthusiastically received.

Vernon Spencer was on the program for four poetic children's pieces from op. 22, and although he was unable to appear on the program, I want to mention these numbers especially as I heard them given last year and they are such remarkably charming little numbers, so wonderfully adapted to their purpose that they are sure to find a grateful acceptance from teachers. They are "The Bird at the Window," "The Cuckoos and the Children," "The Wanderer and the Nightingale" and "The Dancing Bear."

The program closed with the introduction and chorus from John David Beall's cantata, "Song of Solomon," sung by Mrs. J. D. Beall, soprano, and Harry Johnson, baritone. Although Mr. Beall was disappointed in part of his chorus not being able to come, nevertheless it made a brilliant close and was adequately given.

#### LEONARD LIEBLICH IN CALIFORNIA.

Leonard Lieblich, editor in chief of the *MUSICAL COURIER*, is a visitor on the Pacific Coast at the present time and resuming the warm friendships made on his visit last year, at which time Mr. Lieblich became very popular as a guest and an after dinner speaker. He is at present in San Francisco, but returns to Los Angeles the latter part of this week in time to hear the regular concert of the Symphony Orchestra.

#### SYMPHONY ORCHESTRA'S POPULAR CONCERT.

The third concert of the popular series was given by the Los Angeles Symphony Orchestra on Saturday evening, February 12. It was really an embarrassment of riches, so many and excellent were the numbers. The orchestra is growing daily this season, their two years' of work together beginning to bear fruit. Perhaps most noticeable is the growth of dynamic power, which makes so much more effective the climaxes and the wonderful vitality and vivacity that are characterizing its work this year. These things were especially noted in Saturday's program, which opened with the overture to "The Merry Wives of Windsor" (Nicolai), given with tremendous spirit and dash, followed by the concerto for piano and orchestra in A minor, op. 16 (Grieg), played by Ida Selby. Again Mr. Tandler demonstrated his work with the orchestra in the exquisite support they gave Miss Selby, who is a favorite pupil of Lhevinne and an exponent of his restrained and finished art. The adagio was specially attractive with its haunting and characteristic beauty. Miss Selby was recalled many times and showered with flowers, finally returning to play MacDowell's "Wild Rose" as an encore.

The "Ballet Russe" of Luigini is possessed of great variety, full of Slav coloring, and was among the favorites on the program. Mr. Tandler's two compositions were tremendously appreciated and applauded by the audience. The first, "Prohibited Music" (Dance of Consecutive Fifths), might be considered daring, but Mr. Tandler has made it most attractive with the melody carried constantly with the consecutive fifths, built upon a foundation of descending tones in the bass. The second number, "Vision of

Nymphs," is a ballet number of the finest type. The other soloist, S. R. Valenza, harpist of the orchestra, is one of the most gifted harpists in this country. He leaves no resources of his instrument untried, the result being remarkably satisfying. On this occasion he played "Concertstück," in C minor, op. 122 (Von Wilm). The audience refused to let him go and he played an encore, which still left them unsatisfied.

This exceptional program closed with the "Rosenkavalier" waltz by Richard Strauss, played brilliantly, and was a fitting close to this program.

#### MRS. MACDOWELL IN LOS ANGELES.

Mrs. Edward A. MacDowell, widow of the famous composer, has been a guest in the city for the last two weeks and, besides giving several programs, has been the recipient of many social and musical attentions. She gave a program before the Friday Morning Club, on Tuesday, February 8, and again at Blanchard Hall, on Friday, February 11, gave an impressive program before a large audience.

Mrs. MacDowell has given great pleasure as well as instruction in these glimpses she has given us of the ideals and legacy of her illustrious husband, as well as the insight she has given us into her own work at Peterborough, N. H.

Wednesday afternoon, Mrs. Graham F. Putnam entertained for Mrs. MacDowell at her home, Mrs. Putnam being a pupil of Mr. MacDowell, and an exponent and devoted interpreter of his work, having given many lectures and recitals for this purpose the past few seasons. She is this year giving six interpretative programs of MacDowell's music on Monday afternoons in February and March.

#### BRAHMS QUINTET CONCERT.

The Brahms Quintet gave the first of its chamber music concerts of the season on Saturday evening, January 29, at Blanchard Hall. The quintet, consisting of Oskar Seiling, first violin; Hermann Seidel, second violin; Rudolph Kopp, viola; Axel Simonsen, cello; and Homer Grunn, piano, were on this occasion assisted by Constance Balfour, accompanied by Gertrude Ross. It was the opinion of many of the musicians present that the boys had never played so well, and that's "going some," to be slangy, for we have certainly reason to feel pride in a chamber organization of the standard of the Brahms. They chose for their program the Brahms piano quartet in G minor, op. 25, and the Wolf-Ferrari piano quintet, op. 26, two splendidly contrasting numbers. Mme. Balfour sang the "Ave Maria" from the "Fiery Cross," by Max Bruch, magnificently, using as an encore Mrs. Ross' "War Trilogy."

#### RECENT CONCERTS.

The "Angelus," given in picture and song, was one of the program features at the Shakespeare Clubhouse, in Pasadena, February 5. It was under the direction of Clarice de la Fond Snider. Two of the Pasadena High School girls posed for Millet's picture. Mr. Howe, violinist, and Anita Scott, pianist, accompanied Grace James, the well known soprano of Los Angeles, in Gounod's "Ave Maria" and Henschel's "Morning Hymn." Mrs. Snider recited the prayer-poem "L'Angelus," a bell tolled the hour, making altogether a most effective performance.

J. P. Dupuy gives each year one special recital. This year he donated the proceeds to the Red Cross Society, giving a program, entirely in French, at the Gamut Club, Friday evening, February 11. He was assisted by Maude Reeves-Barnard, mezzo-soprano; Will Garroway, pianist, and the Gamut Club Choir. In this program Mr. Dupuy covered the French musical literature from the twelfth century to the present day, altogether a very comprehensive program, and full of interest and instruction.

JANE CATHERWOOD.

#### Max Jacob's Quartet Plays at Long Branch.

Arkady Bourstin, the young Russian violinist, whose successful appearances in New York have been mentioned in the columns of the *MUSICAL COURIER*, gave another recital on February 19, at Aeolian Hall, and demonstrated again his violinistic talent. Aside from possessing a tone of unusual purity and sweetness, enormous technic, impeccable intonation and musicianly insight, Mr. Bourstin's interpretations are imbued with definite finish.

He opened the concert with Handel's sonata in A major, which he played with dignity and reverence. In Goldmark's concerto Mr. Bourstin had opportunity to display his big technic and tone coloring, which secured for him much well deserved applause. A group of four numbers followed: Romance, Svendsen; scherzo, Tchaikowsky; berceuse, Tor Aulin; and "Rhapsodie Piemontaise," by Sinigaglia. Of this group Mr. Bourstin was obliged to repeat Tor Aulin's berceuse.

For the closing number Mr. Bourstin chose Saint-Saëns' ever popular introduction and rondo capriccioso, which he played with great dash and brilliancy.

Mr. Bourstin received many recalls and responded with several added numbers.

Margaret Woodrow  
**WILSON**

ROSS DAVID, Manager  
260 West 57th St., New York

### Edwin Evans' Eleventh Annual Philadelphia Recital of Much Interest.

Philadelphia, Pa., February 18, 1916.

From year to year interest in the splendid vocalism of Edwin Evans, baritone, and his remarkably fine interpretations has increased, and the natural result was a large audience on the occasion of his eleventh annual recital, which he gave in Witherspoon Hall last evening, February 17. It was an audience which represented the best in the music loving circle here. The patronesses were: Mrs. Stanley Addicks, Mrs. August Bein, Mary E. Brinton, Frances I. Brock, Mrs. David E. Crozier, Mrs. M. L. Coulbourn, Justine Arnold Fletcher, Mrs. Samuel B. Goff, Mrs. Frank Kelso Hyatt, Mrs. Edward I. Keffer, Mrs. William Morris Longstreth, Mrs. Clarence S. Mansfield, Margaret Ashmead Mitchell, Alice Lewis Murphy, Mrs. Frederick Maxson, Mrs. Harold Burr Mead, Mrs. Samuel G. Neil, Mrs. F. A. North, Mrs. L. Stauffer Oliver, Amelia Rodenhause, Mrs. Charles I. Rosenau, Adele Sutor, Mrs. William Wagner Staake, Mrs. C. Eugene Schwarz, Mrs. George Leslie van Alen, Mrs. Bertram H. H. Warner, Mrs. C. Frank Williamson and Mrs. Maurice N. Weyl.

It was also a critical audience, since many of those present have attended these annual events from year to year and have thus had ample opportunity to note the steady growth in the breadth of Mr. Evans' splendid art, and have come to regard his numbers as interpretations from which they can derive something of lasting benefit. There were also many students in the audience, they realizing, no doubt, that the program as rendered by Mr. Evans had all the significance of a lesson in the vocal art.

Mr. Evans presented a program notable in many ways. It was made up entirely of songs in English, and with three exceptions the composers represented were Americans. Another unusual feature was the number of "requests" and "first time" selections, there evidently being but four which Mr. Evans selected. Especially well sung was Doudy's "The Nightingale Has a Lyre of Gold," which was given by request, and which was repeated in response to insistent applause. Another "request" number was "Little Mary Cassidy," which aroused such enthusiasm that Mr. Evans was obliged to give an encore. He gave a composition by his accompanist, Stanley Addicks, which was also cordially received.

Enthusiasm prevailed throughout the evening for Mr. Evans' splendid singing in the English language, and many recalls were necessary at the close.

Stanley Addicks, again at the piano for Mr. Evans, proved a thoroughly efficient accompanist.

Although the remaining number warrant individual mention, in a program of such general excellence it is difficult to select particular numbers, so the other selections are given without special comment: "The River" (Elgar), "Blue Are Her Eyes" (Watts), "Wind Song" (Rogers), "A Fool's Soliloquy" (Campbell-Tipton), "The Sacrifice" (Indian mourning song) (Lieurance), two epitaphs ("To a Child," "To a Virgin") (Loomis), "If Love Be Dead" (Hyatt), "The Wild Black Men" (Austin), "O, What Comes Over the Sea?" (Clough-Leigher), "Sweetheart, Tell Me" (requested) (MacDowell), "In Arcady by Moonlight" (Branscombe); "From the Land of the Sky Blue Water" (requested) (Cadman), "Joy" (Hadley), "Keep a-Goin'!" (Jacobsen), "Japanese Death Song" (Earl Sharp).

### Fourth People's Chamber Music Concert.

The fourth of this season's People's Chamber Music Concerts under direction of Franz X. Arens, conductor of the People's Symphony Orchestra, took place February 19, at Washington Irving High School, New York, and was of great interest. Mr. Arens lectured on "The Sonata Form," using parts of Dvorák's "The New World" symphony to illustrate, and if possible make more interesting his short address. It was followed with utmost interest by the large audience; his gift of holding the attention of an audience is a rare one.

Owing to the illness of one of the members of the Music League String Quartet its engagement was cancelled, and in its place the Philharmonic Trio gave a very enjoyable musical treat to those present.

### Small Audience Grooms Opera Company at Lynchburg.

Lynchburg, Va., February 17, 1916.

With an orchestra composed of a pianist and several local musicians who had not been given an opportunity for rehearsal, the Boston English Opera Company presented "The Bohemian Girl" at the Academy on February 14, to a small audience, and failed to arouse any enthusiasm except when one or two of the popular old numbers were rendered. Local theatre goers marveled at the policy of the company in attempting to sing the opera without a real orchestra, and many of them went away disappointed because of having to invest two dollars to witness the at-

traction. In the company were Joseph Sheehan, Elaine de Sellem, Mirth Carmen and Arthur Deane. The other stars were not visible.

### Anna Case to Resume Work Again in Early Part of March.

Anna Case, the beautiful American soprano of the Metropolitan Opera Company, whose recent illness has prevented her from filling many engagements during the past two months, including her Metropolitan dates, has now fully recovered and will be at work again early in March.

Miss Case recently went to Bermuda for rest and recuperation, but found the Islands too saturated with the war feeling and decided that she would return to Uncle Sam's domain and try the sunny shores of Florida for her last three weeks of rest, where she is now.

Coming back from Bermuda she experienced one of the worst storms the good ship Bermudian had ever gone



Copyright by Mishkin, New York.  
ANNA CASE.

through, but being an unusually good sailor, she proved to be about the only passenger not affected with seasickness.

While in New York for a couple of days, she went over some of her future concert programs and found her voice in perfect condition.

Miss Case will fill her first March engagement on the 9th as soloist with the Hartford Philharmonic Orchestra; then follow two concerts with the St. Louis Symphony Orchestra, two with the Cincinnati Orchestra and recitals in Detroit, Mich., and Davenport, Iowa.

The numerous friends and admirers of this brilliant American singer will no doubt be pleased to hear of Miss Case's quick recovery and return to the concert platform, where this season, as heretofore, she has won many exceptional successes.

### American Academy Fifth Matinee.

A score of students of dramatic art, studying at the American Academy of Dramatic Arts and Empire Theatre Dramatic School, New York, now in its thirty-second year, appeared in the fifth matinee of the current season, February 18, at the Lyceum Theatre. Two comedies were given, "The Colonel and the Lady," by Milward and Clark, as curtain raiser, and "The Benefit of the Doubt," by Pinero (permission of Daniel Frohman). This was another very creditable performance of the school. The cast of "The Colonel" included William Crowell, Guy Douglass, C. Walton Vail, Anna Laughney and May McNamara.

Each young actor played the allotted role excellently. The leading role in "The Benefit of the Doubt" was given to Madalynne D. Conner, to whom praise is due for the delightful portrayal of the part of Theophila Fraser. Her costume also deserves commendation; it was a charming creation. The other more important roles were played by John B. Litel, Charles Stanton, Leonard Brooke, Eleanor Brady, Juliet Singleton, Jane Warrington and Thoda Crockett. These seven had important dialogue and action, and did both with due intelligence and effect. Others of the cast included Lila Eccles, Francis Littleton, Joseph S. Bell, William Crowell, C. Walton Vail, Guy Douglass, and Clifford Bennett.

For the benefit of needy teachers no longer connected with the school system, the Choral Club of the Educational Association at Louisville, Ky., planned a recital of unusual interest.

### GUILMANT ORGAN SCHOOL ALUMNI ASSOCIATION TO BE GIVEN BANQUET.

#### Reunion Program.

A banquet will be tendered the alumni association of the Guilman Organ School by Philip Berolzheimer, an honorary member of the association, next Monday evening, February 28, at the Hotel Brevoort, Fifth avenue at Eighth street, New York. Members from long distances are expected to attend, as a brilliant program has been arranged.

In the afternoon at 3.30, the annual midwinter reunion will be held in the chapel of the First Presbyterian Church, Fifth avenue at Eleventh street, when the following program, arranged by Dr. William C. Carl, will be given:

- Music in the College.  
 Arthur H. Arneke, '08.  
 The Organ in the Theatre.  
 Henry Seymour Schweitzer, '04.  
 The Influence of Public School Music upon the Community.  
 Isabel Rose Arnold, '09.  
 Vocal, Aria from La Tosca.....Puccini  
 Helen Alexander.  
 At the piano, Laura Belle Parkin, '16.  
 Choral Technic.  
 Kate Elizabeth Fox, '07.  
 The Piano as an Aid to Organists.  
 Gertrude H. Hale, '11.  
 The Organ and Its Master.  
 Vernon Clair Bennett, '04.  
 The Physical Exertions of an Organist.  
 T. Scott Buhrman, '09.  
 The Qualifications of a Successful Organist.  
 Harold Vincent Milligan, '09.  
 Vocal—  
 The Angel's Dream.....Henschel  
 The Star.....Rodgers  
 Petite Roses.....Cesák  
 Miss Alexander.  
 The Organist and His Relationship to Public School Music.  
 Grace Leeds Darnell, '06.  
 After Graduation.  
 Gertrude Elizabeth McKellar, '03.

### "Dance and Life" Discussed by Mildred Strauss.

An interesting and entirely new phase of the dance is said to have been discovered. It is not merely "dance to please the eye" but "dance to cultivate and educate." Rather a deep subject it is for one so young as its "follower," Mildred Strauss, who is scarcely out of her teens yet, has been working out her own novel theory since childhood.

Miss Strauss has just written a booklet entitled, "Dance and Life." In it she speaks of the dance as the "liberal, humanistic culture of the emotions by motion." She does not consider it as a set form, nor as belonging to any race or nationality, but as a natural human element closely associated with the higher life of the individual, taking as the source the dance music of which it is a vital part. The dance is a source of education of the emotions.

"Before one can dance properly," says the youthful Miss Strauss, "one must study some phase of music. Usually we take the life of the composer, touching upon it lightly, but deeply enough of course to see what he is trying to express in his music. The mind then being in the proper state and the emotions having the spirit, the dancer goes ahead with her interpretation. By studying the history of a country, I do not mean that one study its wars—no! I mean its art! We touch on all subjects relating to the dance. For example: You want to learn some means of expression for a Russian dance. Well, I shall pick out a charming composition by a Russian composer. We will then dip a bit into his life so as to know the man himself. Along with that we must acquaint ourselves with the Russian habits and customs. When we know these, we may express our inmost self in the dance. Care must be taken, though, not to cultivate the intellect and leave out the emotions or just the opposite. I contend that the dance is to educate the intellect, develop our moral being, as well as the physical, and not merely to give pleasure to the eye. The dance will be recognized as an art before many years. It has a message to give the world—one of training and upliftment."

Miss Strauss announces that she has prepared a spring course in dancing.

### Albert Spalding in Middle West.

Albert Spalding, the American violinist, has left for a trip through the Middle West, where he will play two engagements with the Cincinnati Symphony Orchestra, besides concerts in Alliance, Ohio, Rockford, Danville and Sandusky. On his way West he stopped over in Philadelphia for a couple of appearances with the Philadelphia Orchestra. Mr. Spalding has played eight dates in New York in fifteen days, and he still has three more appearances in the metropolis before the season closes. He has not decided whether he will take the South American trip offered him for the coming summer, but plans have practically been made for him to appear in the large cities of Argentina and Chili.



### Inez Barbour Pleases as Soloist with Famous Mendelssohn Choir of Toronto.

Inez Barbour, soprano, appeared as soloist with the famous Mendelssohn Choir of Toronto, at its recent music festival, a review of which will be found in another column of this issue of the *MUSICAL COURIER*. Regarding her work in the performance of the "Children's Crusade," the Toronto World said:

Inez Barbour, soprano, appeared as soloist with the father rendering of the part of Allys was full of beauty and pathos. Especially beautiful was the passage 'Each of its foamy waves is singing.'

According to the Toronto Mail and Empire, "Inez Barbour possesses a clear and pure soprano voice, with that quality which stands out so well against the background



INEZ BARBOUR.

of the choir. The music of the two children was sung with good understanding of its dramatic significance."

Indeed, so well pleased were the music lovers of that city with her excellent singing, that she has been offered another engagement there.

On March 2, 3 and 4, Miss Barbour will appear as soloist with the Philadelphia Orchestra in Philadelphia, when Mahler's eighth symphony will be presented, with orchestral and choral forces of over one thousand, as well as seven other soloists. The performances will be repeated April 9 at the Metropolitan Opera House, New York, under the auspices of the Society of Friends of Music.

### OSCAR SEAGLE AND ADELAIDE FISCHER ARE STARS OF RUSSIAN SYMPHONY CONCERT.

Baritone and Soprano Give Fine Account of Their Art at Carnegie Hall.

Saturday evening, February 19, the Russian Symphony Orchestra gave a concert at Carnegie Hall. Lucien Muratore and Lina Cavalieri had been announced as soloists, but they did not appear; instead, Adelaide Fischer, soprano, and Oscar Seagle, baritone, sang. Miss Fischer was heard to great advantage in this, her first appearance with orchestra in New York. She chose the familiar aria from Charpentier's "Louise." Her voice gains in strength and purity every time she appears, and her vocalism, though it has already reached a very high point, improves steadily at each hearing. Her second group was three songs with piano, Frank Bibb accompanying, which she was obliged to repeat Cottenet's "Red, Red Rose."

Mr. Seagle sang with orchestra the "Chanson de la puce." He did everything vocally possible to make this most interesting number of Moussorgsky effective, but was handicapped by the fact that the conductor took the tempo almost twice as slow as it should have been. The soloist was called back six times. In two songs with the piano he was particularly effective in "Enfant si j'étais roi," by César Cui. Frank Bibb also accompanied Mr. Seagle with his usual finished art.

The orchestral part of the program, with the exception of a group of three short numbers, made up of "Plaintive," from "Prince Igor" (Borodin); "Indian Song," from "Sadko" (Rimsky-Korsakoff), and "March Miniature" (Tschai-kowsky), was not of particular interest.

### Arion Concert Company Heard in Pittsburgh.

A concert which was both a musical and a financial success was that given recently by the Arion Concert Company of Pittsburgh in the High School auditorium, under

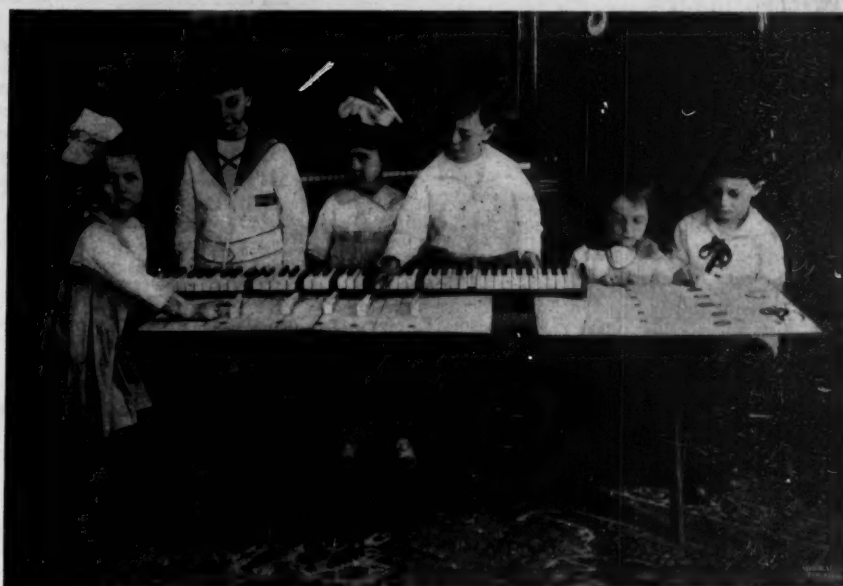


Photo by Bain News Service, New York.  
MARY CHONTRELLE ARMSTRONG'S CLASS DEMONSTRATING THE DUNNING SYSTEM OF IMPROVED MUSIC STUDY FOR BEGINNERS.

### MARY CHONTRELLE ARMSTRONG TO OPEN INDIANAPOLIS CLASS.

Exponent of Dunning System of Teaching Piano Also  
Announces Forthcoming Classes in New York  
and Asheville, N. C.

Mary Chontrelle Armstrong, whose work as the New York representative of the Dunning System of Improved Music Study for Beginners, is attracting much interest in the metropolitan district, will, on March 20, begin a similar class in this method at Indianapolis, Ind. The class will be of five weeks' duration, and indications denote that it will prove a popular study with the music teachers of that city. Miss Armstrong has received many applications, and there is every likelihood that the class will be unusually large. Miss Armstrong formerly taught the Dunning system in Indianapolis, and she has found it necessary, owing to the urgent requests received, to continue the class from year to year.

the auspices of the Eastern Star, the women's auxiliary of the Order of Free Masonry. The company, which was organized recently, consists of Gertrude Sykes King, soprano; Mary Jones Sherrill, contralto and reader; George H. Herwig, tenor, and Isaac K. Myers, baritone. These artists are all well known to Pittsburgh music lovers, and their work is being watched with interest. Prof. Carl Gardner, violinist, and Mildred Gardner, accompanist, are the assisting artists.

### ARKADY BOURSTIN'S NEW YORK RECITAL.

Young Artist Enthusiastically Received.

Max Jacobs, first violin; Hans Meyer, second violin; Max Barr, viola, and James Liebling, cello—in other words, the Max Jacobs Quartet of New York, went out to Long Branch, N. J., Friday evening, February 18, where it was heard by an appreciative audience at the Intermedial School Auditorium.

The numbers were the Dvorák quartet on American themes, op. 96; "Interludium" (Glazounow); "Serenade" (Lalo); "Canzonetta" (Mendelssohn); a Desormes' polka; violin solos, air on G string (Bach), "Chanson Louis XIII" and "Pavane" (Couperin-Kreisler), "Gypsy Airs" (Nachez), by Max Jacobs; "Bohemian Dance" (Dvorák), "Moment Musical" (Schubert) and "Molly on the Shore" (Grainger).

The quartet was called upon the repeat "Molly on the Shore" and Mr. Jacobs was asked for two numbers following his group. These were the Chaminade-Kreisler "Spanish Serenade" and Ethel Bowes' "Swing Song."

Thursday, February 24 (today), Mr. Jacobs is booked to play at the Waldorf-Astoria; March 6, at the home of Mrs. Bernard M. Baruch; March 16, in Brooklyn; and on March 2, to conduct the Brooklyn Philharmonic at the Montauk Club.

### Wassily Besekirsky Delights College Audience.

One of the most pleasing and successful events of the musical season at Vassar College was the violin playing yesterday afternoon of Wassily Besekirsky. With a fluent technique and fine sense of musical phrase and interpretation, his work improved as the recital progressed. Especially interesting were the transcriptions of Norwegian airs by Lalo.

The last group Mr. Besekirsky played with superb vigor and finish and with all the authority of his Russian training. His tone,

Asheville, N. C., is also desirous of having her form a class of teachers there, and the regular course, which occupies a period between five and six weeks, will begin August 14 in the Southern city.

On June 19 Miss Armstrong will open her next New York class at 100 Carnegie Hall for a period of six weeks. In the accompanying photograph are seen some of the pupils at The Open Air School, 115 West Seventy-ninth street, New York. These youngsters are studying the Dunning system under the direction of Miss Armstrong's assistant, Edith Fletcher. But then perhaps studying is the wrong word, for these children consider it the best kind of fun to play with these fascinating keys and other delightful things by which music is taught according to the Dunning system.

Miss Armstrong is constantly receiving requests from teachers desirous of instruction. If a sufficient number of these requests are received, classes will be formed in New York at any time during the winter.

which at first had seemed somewhat inadequate, reached, in these final numbers, a vitality and breadth which was a joy to hear.—Poughkeepsie Eagle-News.

### BEETHOVEN, WAGNER AND LISZT PLAYED BY PHILHARMONIC SOCIETY AT SUNDAY AFTERNOON CONCERT.

Julia Culp, Soprano, Is the Brilliant Assisting Soloist.

Beethoven, Wagner and Liszt vied with each other for supremacy at Carnegie Hall, New York, Sunday afternoon, February 20. A big audience crowded to this temple of music despite the continuous downfall of snow during the day, and was amply repaid through the excellency of Josef Stransky's and Mme. Culp's interpretations. Julia Culp, the Dutch Lieder singer, was the afternoon assistant of the Philharmonic Society.

In splendid voice this exceedingly likable singer gave her usual highly musical interpretations of Beethoven's "Freudvoll und Liedvoll" and "Die Trommel gerühret." Following these the audience recalled the soprano again and again.

Mr. Stransky and his reliable corps of men were no less well received in Beethoven's "Egmont" overture and eighth symphony.

Wagner and Liszt occupied part two of the program, the former represented by the orchestral "Bacchanale," from "Tannhäuser," and the vocal Träume (Mme. Culp), and the latter by the vocal "Es muss ein Wunderbares sein," the less frequently heard "Augiolin dal biondo crin" (Mme. Culp), and the concluding orchestral symphonic poem, "Les Preludes," which, despite the name, concluded the program.

Mr. Stransky repeated his familiar readings of the orchestral numbers, and was duly shown gratification by the large audience, and Mme. Culp's second appearance was the occasion for a repetition of the previous numerous recalls.

At a meeting of the Morning Musical Review, Lincoln, Neb., held at the home of Mrs. Fred Foster, program music of the eighteenth century was discussed. Numbers by Bach and Handel made up the program, including excerpts from the "St. Matthew Passion" and the "Christmas Oratorio" (Bach) and "The Messiah" (Handel).

## BORIS HAMBOURG TO GIVE NEW YORK RECITAL, MARCH 30.

Well-Known Cellist to Make His Headquarters in  
New York.

On the afternoon of March 30 Boris Hambourg, the cellist, will give a New York recital in Aeolian Hall. It has been two years since this gifted son of the house of Hambourg was heard in the metropolis, and those who remember his splendid art and convincing musicianship will welcome another opportunity to hear him. His program will include the Bach suite in G major, a group of old Italian works, the Tchaikowsky variations, and four of his own compositions, which will be heard in New York for the first time. These compositions have only been given one other public performance, which was in Chicago recently.

For the past three years Mr. Hambourg has devoted the major portion of his time to concertizing in Canada, and his managers, Haensel & Jones, announce a Canadian tour for next season which will take him to the Pacific Coast. He has played extensively in concert with his brothers, Mark Hambourg, the pianist, and Jan Hambourg, the violinist, during the present season. At an orchestral concert in Toronto recently the program was devoted to works by Tchaikowsky, each of the brothers being able to play a concerto for his special instrument, which had been composed by the Russian. All three also were heard in the trio for violin, cello and piano by the same composer.

Mr. Hambourg, who has appeared with various important musical organizations, including the Chicago, Minneapolis, St. Paul, St. Louis and Russian symphony orchestras, has decided to make his headquarters in New York in the future. Later in the year he will open a studio, where he will teach a limited number of pupils, although the greater part of his time is to be occupied with concert appearances.

## Constance Purdy Talks to Musical Courier Representative on Subject of Russian Music.

One day last week Constance Purdy, the American contralto, received a MUSICAL COURIER interviewer in her charming and interesting New York apartment on Riverside Drive, which overlooks the Hudson River, and was especially beautiful in the late afternoon, with the distant Palisades outlined in the distance. Miss Purdy and her interest in Russian music was the occasion for the visit. She has lived in Russia and knows its people and its customs from many standpoints.

"It all came about when I went to live with my father, who was in business in Russia. I had been studying with Jean de Reszke in Paris; had learned all the routine operatic roles in French, German and had this in mind, that is, to prepare for opera. My stay in Russia, however, and my ensuing interest in the people and their music led me to make a more personal study of Russian life and music, and that is why today I am singing more of that country's music than that of any other. With this I have included songs by American composers, for I am intensely interested in the growth of the music of my own country; frequently I sing entire programs devoted to Russian and American composers.

"In all the other countries, except Russia, the song as a whole represents the individual, but with them, that is, Russian composers, the song seems to represent the feeling and condition of the people, the composer being merely intermediary. All the sufferings of this Tolstoy people comes out in its song literature."

Previous to her going to Russia Miss Purdy, who was educated in a St. Louis convent, had lived in Mexico (the first language she learned was Spanish), in the Eastern United States and in Berlin, where she studied with George Fergusson, and later in Paris, where, as heretofore mentioned, she studied with De Reszke and also with Charles Clark.

On Sunday evening, with Paul Draper, Miss Purdy gave a Moussourgsky program before the MacDowell Club, which is reviewed elsewhere in this issue of the MUSICAL COURIER.

Mention has been made already in these columns of the success which this contralto has enjoyed in Boston. In Co-

lumbus, Ohio, and other American cities with her Russian program, also of her deep interest in the Russian Musical Society, which has been formed to bring forward the best kind of Russian music.

Thoroughly musical—she is a pianist as well as a singer—Miss Purdy has a particular bent for languages and she is especially interested in research work. She translates her own songs and has also done work of this sort for others.

In her various travels she has picked up enough antiques from Russia, Germany and other countries to make the heart of the most ambitious delver after the unusual in curios beat with envy. But this is another story.

## Mrs. Henry Smock Boice's Pupil Scores.

Dorothy Steddiford Lane, who has been studying under Mrs. Henry Smock Boice for the past four years, scored at a recital given at Memorial Hall, Brooklyn, on February 16. Miss Lane possesses a contralto voice whose characteristics are sweetness, strength and charm. She is fortunately gifted also with a personality which helps to win the favor of her audience. Beside her regular program of



DOROTHY LANE,  
Contralto.

songs she rendered "May Eternal" and "Night," by Hans Kronold, cellist, with the composer at the piano. After the concert he complimented the young woman upon her delightful interpretation.

Marie Botzen Nicholson, the other young woman to share the honors with Miss Lane, has a light soprano voice, which she uses with delicacy and charm. She should have a future. The two young singers are soloists at the Flatlands Dutch Reformed Church, Brooklyn.

The program was as follows: "Ernani Involami" (Verdi), "Love Is the Wind" (Alex. MacFadyen), "Conscils a Nina" (J. B. Weckerlin), "The Nightingale Has a Lyre of Gold" (B. Whelpley), "A Birthday" (Huntington Woodman), Marie Nicholson; "Adoration," "Fairies' Dance" Hungarian rhapsodie, from the "Suite in the Forest" (Popper), Hans Kronold; "A Spirit Flower," "I Long for You," "O Lovely Night" (Campbell-Tipton, Charles B. Hawley, Landon Ronald), Dorothy Lane, with cello obligato; duet—"Barcarolle," "Tales of Hoffmann" (Offenbach), Dorothy Lane and Marie Nicholson; "Hills o' Skye" (Victor Harris), "Spring's Awakening" (W. Sanderson), "Come Down, Laughing Streamlet" (Charles Gilbert Spross), Marie Nicholson; romanze (Gliere), "En Bateau" (Debussy), "Spinning Wheel" (Kronold), Hans Kronold; "May Eternal" and "Night" (Hans Kronold), "Morgen Hymne" (George Henschel), Dorothy Lane; duet—"Whispering Hope" (Alice Hawthorne), Marie Nicholson and Dorothy Lane.

Following is the list of patronesses of the affair: Mesdames Henry Smock Boice, George Bothamley, Frank

Botzen, Phillip Bergstrom, Anna Botzen, James F. Crockford, John Dewes, Abby B. Holmes, Albert Jacob, R. C. Kemmerer, Alfred Koester, Edna J. Lane, George W. Lane, Howard L. Lane, Lewis Moore, Thomas MacDonald, Clara M. Marshalk, C. L. Nicholson, George W. Oakley, William Barnett Perry, Ella F. Phelan, Neptune Smythe, Frank Teft Trull, Robert Weber, C. Delano Wood, and Dr. Marguerete T. Lee.

## AMERICAN COMPOSERS FEATURED AT ST. PAUL SCHUBERT CLUB RECITAL.

Two Local Composers Figure Favorably on an Interesting and Varied Program.

St. Paul, Minn., February 16, 1916.

A program made up of the works of American composers, with two from St. Paul represented, was given as the Schubert Club's latest fortnightly recital. This American program has come to be an annual Schubert Club event, and is, naturally, of peculiar interest. One of the local compositions was Leopold Burenner's setting of the old Scotch song, "Bonnie Doon." It is expressed in distinctly Scottish idiom, with a trace of that especially German "Gemüthlichkeit," which is the composer's by right of birth. Most important of all, it makes a sincere appeal to the heart, and it is constructed by the hand of a thorough musician. Other songs by Mr. Bruenner, notably the beautiful "Eldorado," have been sung frequently on program here and elsewhere, and all of them indicate the same sure musicianship, combined with an appreciation of the finer imaginative points. As director of the St. Paul Choral Art Society, Mr. Bruenner has many times proved his superiority as a skilled conductor and deeply versed student of musical literature.

Bessie Parnell Weston, a St. Paul pianist, composed the other of the two songs mentioned. As a text she used Bayard Taylor's "Proposal," fitting to it a graceful little score in which appropriateness and good taste, as well as originality, are in evidence. Both songs were sung by Marie McCormick, a pupil of Lewis Shawe, a singer of marked intelligence and finesse, who understands interpretation as well as voice production. Her other songs were Spross' "Come Down, Laughing Streamlet," Willeby's "A June Morning," MacFadyen's "Love is the Wind"; "The Star," by Rogers; Frank la Forge's "Like the Rosebud," Woodman's "A Birthday" and Schneider's "Flower Rain."

The other singer of the afternoon was Mildred Langtry, contralto, a pupil of Oscar Seagle. She has a voice that is especially rich and smooth in its lower register, and she sings with understanding. The numbers in her group were Kürsteiner's "Invocation to Eros," Blair Fairchild's "A Memory," Sidney Homer's "How's My Boy?" and John Alden Carpenter's "The Sleep That Flits on Baby's Eyes."

Bessie Parnell Weston was pianist of the afternoon, playing with her usual authority and intelligence. Mrs. Weston studied for some time with Rudolph Ganz. She played interesting and well varied examples from the works of Seeboeck, Ornstein (before his ultra-modern obsession), Arne Oldberg, Brockway, Mrs. Beach, J. H. Hahn, William Ehann, Noble Kreider and MacDowell.

Accompaniments to the song groups were charmingly played by Mrs. Weston and by Lillian Crist.

FRANCES C. BOARDMAN.

## Assembly Concert at the Plaza, New York.

At the Assembly concert, given at Hotel Plaza, New York, on Thursday afternoon, February 17, Laura Graves, contralto, pleased the large audience with her excellent singing. Her numbers included the aria from Tchaikowsky's "Jeanne d'Arc" and songs by Schubert, Tchaikowsky and Rimsky-Korsakoff. Miss Graves has enjoyed a wide experience both in concert and oratorio, and has a widespread reputation in the metropolitan district as a singer of sterling worth.

## Matzenauer Returns to Haensel & Jones.

Margarete Matzenauer, mezzo soprano prima donna of the Metropolitan Opera Company, who enjoyed several prosperous seasons under the management of Haensel & Jones, of Aeolian Hall, returns to their list of artists for the coming season. Owing to the widespread demand for the services of this exceptional artist in the concert world the Metropolitan Opera Company will allow Mme. Matzenauer to divide her time equally between opera and concert next year.

## Werrenrath to Give New York Recital.

Reinald Werrenrath who has been appearing with Geraldine Farrar in thirty or forty concerts this season will give his annual New York recital in Aeolian Hall. The date has not yet been decided upon.

ONE OF THE REASONS FOR THE POP-  
ULARITY OF

**FRANCES INGRAM**

CONTRALTO

is given herewith.

SEASON 1916-1917 NOW BOOKING.

Exclusive Direction  
JAMES E. DEVOE  
933 Dime Bank Bldg., Detroit, Mich.  
CATHERINE A. BAMMAN  
Eastern Representative  
35 W. 39th St., New York.

"Sometimes one attends a recital in anything but a receptive mood and there are always among the listeners some music posers, but even these must have felt the thrill of Miss Ingram's irresistible appeal, for as a former critic or reviewer has said, 'Nature has been kind to Frances Ingram in other ways besides a beautiful voice.' Absolutely simple and sincere in her art, she appears before her hearers with all the compelling faith of a beautiful child, yet with the maturity and development which true womanhood gives."—*Houston Chronicle*, Houston, Tex., Jan. 28, 1916.



## MORMON HOSPITALITY IN OGDEN, UTAH.

[From the Ogden Standard, February 5, 1916.]  
LEONARD LIEBLING IS GUEST OF HONOR IN  
OGDEN.

"I have been looking backward with very pleasant thoughts to my previous—I shall never say last—visit with you, when you so highly honored and delightfully entertained me with your fine singing. That was at a time, just before you departed on your California tour last summer, when such a musicale as was presented for me should have been farthest from your thoughts, and, since planning my second trip West, I have looked forward to the pleasure of visiting you again and expressing my appreciation for that courtesy.

"Your singing on that occasion deeply impressed me and I have not been remiss, and never will be, in declaring your praises with voice and pen as long as adjectives hold out. Listening to your singing again tonight, I found in it the same virtues that impressed me before and I hope, on an early occasion, to hear you in New York, where I know your singing would be an inspiration. We need a chorus such as this in New York, and I say this not because I am now in the West and with no loss of patriotism for my home town."

This, in part, was the compliment of Leonard Liebling, editor of the *MUSICAL COURIER*, to the Ogden Tabernacle Choir at the conclusion of a short musicale given in his honor last night at the Tabernacle. Mr. Liebling is one of the foremost musical writers and critics of the present day and, through his pen and that of the Pacific Coast correspondents of the *MUSICAL COURIER*, the Ogden Mormon chorus was given international prominence during its triumphal tour of California. His visit to Ogden yesterday was to again express his appreciation to the singers for the entertainment given him last July and, at the request of Director Joseph Ballantyne, at the close of the musicale, he delivered his lecture, "Beethoven and Other Plagiarists."

The distinguished visitor arrived in Ogden at 6 p. m. and was entertained a half hour later, as the guest of the choir, at a dinner in the Weber Club. Those present on this occasion were: Mr. Liebling; President W. H. Wattis, of the Weber Club; President L. W. Shurtliff, first president of the Ogden Tabernacle Choir; H. G. Whitney, editor of the *Deseret Evening News*; Edwin P. Kimball, Levi Edgar Young and Hugh W. Dougall, of Salt Lake City; J. David Larson, secretary of the Ogden Publicity Bureau; Willard Scowcroft, president; Joseph Ballantyne, director; Sam F. Whitaker, organist; Charles J. Ross, manager, and Alonzo West, librarian, of the Ogden Tabernacle Choir.

The banquet was a finely appointed affair, from the artistic place cards to the dessert. The place cards, specially designed, carried the names of the guests and a small representation of the spirit of music—an angel with harp and trumpet in raised gold engraving, and a staff of music, with the words, "Woo Thou, Sweet Music, With Thy Wonders Divine."

The banquet table, set in the large private dining room of the club, was beautifully decorated with ferns and vases of red roses. An elaborate four course dinner was served and, while it was being enjoyed, the theme of conversation varied from the appreciation of American tourists for the historic spots in Europe, sacred to the memory of the masters in art, literature and music, to the European war.

The discussion of the first topic was induced through a reference to H. G. Whitney's book, "The History of the Drama in Utah," by Mr. Liebling, in which he mentioned the Salt Lake Theatre. In this connection, W. H. Wattis expressed the concurrent opinion of the banqueters that the historic landmarks of all cities should be kept inviolate despite the march of progress in building, as they are an asset to any city.

Mr. Liebling was asked for an expression concerning the effect the war was having on musical endeavor in Europe. His reply was that it was having virtually no effect in Germany and that opera and concert singers, symphony orchestras and other musicians and musical organizations seemed to be flourishing as strong as ever. This condition, he said, was probably due to the fact that the war had not yet reached German territory and that the present German casualties had not decreased the population of the larger German cities to an extent sufficient to cause a falling off in the patronage of different places of entertainment. Even in Metz, Mr. Liebling stated further, a point nearest the battle front, the condition was the same and concerts were well patronized. Musicians and singers are now, and have been for a number of months, exempted from military service, and though, in some cases, they are citizens of belligerent countries, are permitted their full liberty.

This talk led to a discussion of deeper problems concerning the war, its causes and probable results and, despite popular opinion that musical people are interested only in their art, Mr. Liebling and the Utahns showed themselves deeply conversant in all phases of the question.

The banquet was concluded at 8 o'clock and the reception

to Mr. Liebling at the Tabernacle was staged a quarter of an hour later. Two hundred and twenty members of the big choir greeted their guest, as he entered the auditorium with the other visitors and the officers of the choir, with applause. Neat souvenir programs of the musicale and lecture were passed and the choir sang as announced, the finale to Act III from "Martha" (Flotow), "Drink to Me Only With Thine Eyes" (Old English) and "Sweet and Low" (Barnby), with Joseph Ballantyne directing and Sam F. Whitaker at the organ. The soloists for the opera number were: Myrtle Ballinger Higley, soprano; Mildred Ware, contralto; Douglass Brian, tenor; Leslie Saville, baritone, and Walter Stephens, basso. All of the numbers were sung from memory, the chorus responding to the conductor's baton with the fine precision that has made it well worthy of international consideration. Each rendition was warmly applauded by the audience and, after followed the noted address on "Beethoven and Other Plagiarists."

Mr. Liebling prefaced the lecture with the appreciative remarks concerning the choir, and then held the singers in lively interest for nearly an hour with what proved to be a discussion of the history of music. Prior to taking up his work along the line of musical criticism, Mr. Liebling served a lengthy apprenticeship as a newspaper reporter, and due to this experience he can acknowledge the fact that he is a distinctly human and interesting lecturer. He is also a gifted pianist, and through the possession of this talent made the spoken development of his theme easily understandable by playing the original melodies referred to and then their plagiarized versions.

A strict definition of plagiarism, he said, could not be found, as the plagiarizing of a melody, a quotation or other musical or literary form, might be either a theft or a compliment. We are bound, he continued, to give out what we have taken in and this, which may rightly be termed unconscious assimilation, has often unjustly been termed plagiarism. In the further treatment of his theme, Mr. Liebling told of the freedom with which Beethoven, Handel, Shakespeare and other master composers and literary giants, plagiarized in the day before the copyright law was conceived. The lecture proved deeply interesting and educational, and in a few closing remarks the critic told of his interest in American music, stating that, in his opinion, the great music of the future was to come from that part of the United States west of Chicago and east of San Francisco, engendered by the spirit of a people made big by the environment with which nature and the enduring spirit of the Western pioneers had blessed them.

The appreciation of the choir and the Salt Lake visitors for the fine lecture and for the work he is doing to advance the standard of musical appreciation in the United States was expressed by Prof. Levi Edgar Young. In his brief talk Mr. Young told of the efforts of the visiting critic along the latter line and of the encouragement which it was giving to American composers, singers and musicians. He also reviewed to some extent the place of music in the hearts of the people of Utah, existent since the day when the first pioneers entered Salt Lake Valley, and said that in every Utah community Mr. Liebling would find a host of kindred spirits.

Later in the evening the visitor and other members of the party visited the Borthana Social Hall as the guests of the Bohemian Club. Of this place of entertainment, Mr. Liebling said he had seen nothing of the kind to which he could compare it. He had been in ballrooms more elaborately gilded, but had never entered one more delicately decorated and finely furnished or more pleasing to the eye.

The visitor returned to Salt Lake City last night and was to depart for Los Angeles tomorrow.

### Maude Fay's Metropolitan Debut.

Maude Fay, American soprano, who has made a distinct reputation for herself in Europe, where she has been for several years the prima donna soprano at the Royal Opera at Munich, will make her operatic debut in her native country at the Metropolitan Opera House, Monday, February 28, as Sieglinde in "Walküre." She will also appear in several other roles, principally in Wagner's operas, before returning to complete her engagement in Munich. Her first New York recital will be given on May 13.

Miss Fay is under the exclusive management of Mrs. Herman Lewis.

### Sundelius and Green Bookings

Marie Sundelius has been booked by Gertrude F. Cowen for a tour of New England during the entire month of February, 1917, and Marion Green, basso cantante, has just closed a contract for an appearance in "The Messiah" a year from next April, with one of the Middle West's best known choral organizations. Both artists are booked to appear at the forthcoming Worcester Festival.

### Bianca Randall Possesses "The True Spirit of the Artist."

In speaking of Bianca Randall, gifted American soprano, the *Daily Argus*, of Laurel, Miss., said: "In thorough, satisfying, all around artistic work, Mme. Randall excels. And it is not alone the power, range or quality of her voice that impresses the listener, but the wonderful vigor and expression which she puts into each line. The production of sound, sweet though it be, is not enough; the real beauty and worth of any composition lies in its expression. Mme. Randall reveals the soul of the simplest song."

"Mme. Randall sings equally well in French, Italian and English," states the *Mobile (Ala.) Register*. "Her voice is a pure lyric soprano of wonderfully sweet quality and absolutely true pitch. Added to this is a personality more than ordinarily attractive and the true spirit of the artist, and the result is a combination of attractiveness and force that is winning fame for her."

On the occasion of Mme. Randall's singing at the Federal Prison, Atlanta, Ga., the following lines were written to her by Logan Martin:

Your coming was like a good angel,  
So regarded by every man;  
And you voice was like an evangel  
Sounding out from the pipes of Pan.

Your technic was that of an artist  
Of the finest of schools of the day.  
It touched the hearts of the hardest  
And melted their sorrows away.

I saw, as I looked in the faces  
Of hard men, grown harder by crime,  
Great tear drops that stood in the places  
Of the cynical touches of time.

Your songs and your manner of singing  
Made better the hearts of all here,  
And the sound of your voice is still ringing  
With happiness, gladness and cheer.

### Another Recital by Granberry Piano School Pupils.

On Friday evening, February 18, a recital was given in Carnegie chamber music hall, New York, by pupils of the Granberry Piano School, George Folsom Granberry, director. Dorothy Westfall, of Steubenville, Ohio, played two Bach numbers and the "Gipsy Rondo" in G major of Haydn. Schubert's sonatina in D major for piano and violin was excellently interpreted by Lillian Salter, of New York, and by Alice Ives Jones, violinist. Berceuse in D major by Thalberg and "Gondoliera" in A flat major by Reinecke were the offerings of Marion Boyd, of Jersey City, N. J. Two preludes by Bach and Heller's "Rondo Brillant" in G major were the program numbers of Agnes Traynor, of Westfield, N. J. Helen Oliver, of Glamis, Ontario, and Maude Henderson, of Woodstock, New Brunswick, represented Canada on the program. Miss Oliver played works by Moszkowski, Mendelssohn and Gottschalk, and Miss Henderson was heard in two Chopin numbers.

Vesta Banks, Mary Kemp and Catherine Turner gave two interesting transposition works ensemble. Others on the program were Reynette Caire, Ruth Jeremiah, Priscilla la Tore, Elsie Moir, Ruth Spafford, Anna Warfield, Mr. Butler, Miss Gardner, Miss Jalkut, Miss Love and Mrs. Pfeiffer, who were heard in works by Brahms and Mendelssohn.

There is so much interest manifested in these recitals that they are of necessity given frequently, and, as usual, the affair on Friday evening was well attended.

### PIETRO ARIA HEARD IN SALON MUSICALE.

#### Young Violinist Delights Large Audience.

Pietro Aria, a young violinist, appeared on the program of a Salon musicale, Sunday evening, February 20, at Carnegie Chamber Music Hall, New York, and delighted the large and enthusiastic audience by his playing. His tone is big and pure, his technic well developed and his intonation reliable. He plays with abandon and assurance. His numbers, sufficient to test the ability of an artist of more mature years, were rendered artistically.

Opening with De Beriot's concerto in B minor, he at once demonstrated that he possesses merit of a high order. In the next group, consisting of Kreutzer's caprice XXXV (for violin alone), andante from D minor concerto, Kreutzer; and Hauser's Hungarian rhapsody; young Aria strengthened the excellent impression he made with the De Beriot concerto.

His closing numbers were "Playera" and "Jota Navarra," by Sarasate.

Pietro Aria received much well deserved applause, many floral offerings, among which was a lyre four feet high, and responded with several encores.

Dora Da Vera, soprano, made a good impression. Her numbers were a Puccini air; "Caro mio ben," Giordani; "Per la gloria," Buononcini, and "The Jewel Song," from "Faust." Josef Bonnine accompanied with skill.

## BOSTON CECILIA SOCIETY AGAIN ACQUITS ITSELF BRILLIANTLY.

Chalmers Clifton Conducts in Compelling Fashion a Program Well Selected and Varied—  
Copley-Plaza Musicales Concluded—Julia Culp and John Powell in Joint Recital  
—Germaine Schnitzer Welcomed in Piano Recital.

Symphony Chambers,  
Boston, Mass., February 20, 1916. }  
The Cecilia Society, Chalmers Clifton, conductor, gave its second concert of the season on the evening of February 17 in Jordan Hall. The following works were sung: A Capella, "When Flow'ry Meadows Deck the Year," Palestrina; "J'Esperé et Je Grains," Carton; "My Lovely Wanton Jewel," Morley; "Mannin Seen," Williams; "I'm Seventeen Come Sunday," Irish tune from County Derry, Grainger; "Cherubim Song," Rachmaninoff.

Mme. Povla Frisch, who assisted the society, sang these songs: "Dans un Bois Solitaire et Sombre," Mozart; "Tod und das Maedchen" and "Das Lied in Gruenen," Schubert; "Der Arme Peter" and "Fruehlingsnacht," Schumann; "Phydile," Duparc; "Les Cigales," Chabrier; "Claire de Lune," Faure; "Chevaux de Bois," Debussy; "L'Intruse," Fevrier; "Les Papillons," Chausson. Jean Verd was accompanist.

The program proved an interesting one. The works sung by the society were well selected and varied. Mme. Frisch's selections were also delightful, and she was successful in emphasizing the exceptional impression that she created at her first audition some weeks ago.

Again Mr. Clifton must be accorded the chief praise of the occasion. At the previous concert he conducted Franck's difficult "Beatitudes" in a manner that won him instant recognition. In this second concert, his ability was even more strikingly revealed. There was more precision in the attack; more cohesion in the performance. His grasp of technicalities, the authority of his direction and the delicacy of his interpretation were again all in evidence. Under his leadership the society has achieved a new fruition and is fast regaining its old and honored position. Much can now be expected of the Cecilia.

### LAST OF COPLEY-PLAZA MUSICALES.

The last of the Copley-Plaza morning musicales took place on February 14, bringing to a fitting conclusion a most excellent and delightful series. The artists of the occasion were Margarete Matzenauer, mezzo soprano, prima donna of the Metropolitan Opera Company; Paul Dufault, tenor, and Arkady Bourstin, violinist. The concert was one of the best of the entire series. Mme. Matzenauer afforded particular pleasure; she was in excellent voice and sang with brilliant effect. Her mezzo-soprano is one of great beauty and expressiveness; her scale is unusually clear and true, and her vocal control remarkable for its facility and finesse. Her numbers included grand arias from "Samson and Dalila" and "Gloconda," and songs by Debussy, Foudrain, Burleigh, Liddle and S. C. Colburn. This last composer is a resident of Boston and well known to local music circles. His song, "The Elf and the Dor-

mouse," was particularly commendable for its excellent accompaniment.

Mr. Dufault sang a number of interesting songs of a lighter character, including a French group by Barbirolli, Pessard and Pfeiffer. Mr. Bourstin played Saint-Saëns' introduction and rondo capriccioso and shorter pieces by Wagner-Wilhelm, Popora-Kreisler and Dvorák. Both artists were pleasing in their numbers. Elmer Wilson and S. C. Colburn were the accompanists.

Very general regret has been expressed that the splendid series of morning concerts have come to so early a close. However, it is only fitting to congratulate Mr. Kronberg upon the success of his undertaking and to urge its continuance next season.

### JULIA CULP AND JOHN POWELL.

Julia Culp, the distinguished Lieder singer, and John Powell, the young pianist, gave a joint recital in Symphony Hall on the afternoon of February 13. This was Mme. Culp's last appearance here this season, and a large and enthusiastic audience did homage to her art. Her numbers were many and varied, including both familiar and unfamiliar pieces. There was a group of Old English songs, with two by Purcell; a German group from Brahms, Wolf and Loewe, and several of the Dutch songs that she does so exceedingly well. Mme. Culp is a supreme artist. The natural beauty of her voice is graced by an inimitable skill in its use. Her emotionalism is as a subtle perfume; the sensitiveness of her interpretations like the delicate eye of a camera. She sings with ardor, and her enthusiasm is itself evocatory. Her art is guided by unerring intuitions and crowned with a spontaneity as wholesome as sunlight. Her recalls were many and insistent.

Mr. Powell played selections from Beethoven, Chopin, Olsen, Tchaikowsky and Schubert-Tausig. He has well rounded technic and an agreeable and discriminating touch. His performance was interesting and well received.

### JOSEF HOFMANN IN RECITAL.

Josef Hofmann gave a piano recital on the afternoon of February 18, in Symphony Hall. His program was as follows: Sonata appassionata, op. 57, Beethoven; melodie, Gluck-Sgambati; march from the "Ruins of Athens," Beethoven-Rubinstein; "Vers d'Azur," Stojowsky; etude de concert, C minor, Sternberg; four Dutch songs, arranged for piano by Hofmann; "Fledermaus," Strauss-Godowsky; impromptu in A flat major, valse in C sharp minor and sonata in B flat minor, Chopin.

Mr. Hofmann's performance was again notable for its familiar and excellent characteristics.

### GERMAINE SCHNITZER'S PIANO RECITAL.

Germaine Schnitzer gave a piano recital on the afternoon of February 12, in Jordan Hall. Her program was as follows: "Praeludium," op. 104, No. 1, Mendelssohn; "Wanderer" fantasie and impromptu, B flat major, op. 142, Schubert; "Auf dem Wasser zu Singen," Schubert-Liszt; "Song Without Words," op. 102, No. 5, and "Serious Variations," op. 54, Mendelssohn; "Laendler," symphonic studies, op. 13, Schumann.

The occasion was announced as a "piano recital of the romanticists." While the bounds of the classification are somewhat elastic, the composers represented are undeniably good examples of the romantic impulse. Possibly there are others that might have been included, but the program as it stood was sufficiently interesting and varied. This was Mme. Schnitzer's first appearance here in recital for several seasons, and she was given a hearty greeting. Her playing, as formerly, was remarkably direct and forceful. Her tonal qualities are graceful, her emotionalism infective. The recital was replete in interest, but probably the best moments were afforded by Schumann's symphonic studies and Schubert's fantasia.

### A PROVIDENCE RECITAL.

Claudia Rhea Fournier, contralto, and Gene Ware, pianist, gave a joint recital in Churchill House, Providence, R. I., on the evening of February 15. The program was excellent. Mme. Fournier sang an aria from

Tchaikowsky's "Jeanne d'Arc" and songs by Bemberg, Moussorgsky, Delibes, Hahn, Secchi, Liddle, Coleridge-Taylor, Hildach and Rachmaninoff. Mr. Ware played pieces by Rameau-Godowsky, Brahms, Sgambati, Rachmaninoff, Carpenter, Vogrich, Czerwonky and Albeniz. The audience was large, and each artist received a full measure of applause. Mme. Fournier, who is a pupil of the well known vocal teacher, Harriot Eudora Barrows, displayed an interesting and highly cultivated voice. She sang with much art, and her diction throughout was especially delightful. Mr. Ware also proved an agreeable performer, and one of no small ability.

V. H. STRICKLAND.

### MADINE KARWESKA RETURNS.

Russian Soprano Claims Distinction as an Authoress.

Madine Karweska, soprano, who has been appearing with success in Russian and Scandinavian cities, arrived in New York within the fortnight. She has opened her studio in the metropolis and already is hard at work. Not content to be known as a singer of unusual talent, Mme. Karweska



MADINE KARWESKA.

can claim distinction as an authoress of some repute. She has recently written a book, entitled "The Psychic and Emotional Element in Russian Music—An Exponent of Russian Character," a subject on which she is well qualified to write, since she is not only a Russian, but a member of the Petrograd Opera as well. Already the book has been translated into the Russian and the French and is enjoying a wide circulation.

Mme. Karweska has treated her subject in a broad fashion and with the intimate knowledge of detail which can only be attained by experience. It will have its appeal for all serious students of the tonal art.

Oliver Ditson Company  
150 Tremont Street Boston  
8-10-12 East 34th Street New York

## SONNETS OF AUTUMN

By CECIL BURLEIGH

Price, \$1.25 postpaid

A collection of piano pieces from the pen of a young composer whose work is attracting serious attention. These pieces in contrasted moods display a poetic sensitiveness to impressions, while their full-throated melody and the richly woven strands of their harmonic texture evoke in the mind the images suggested by the titles.

BOSTON NEW YORK

## ALBERT STOESEL

VIOLINIST

Studio Address, 126 Glenville Ave., Boston, Mass.

## HARRIOT EUDORA BARROWS

Teacher of Singing

609 PIERCE BUILDING, COPLEY SQUARE, BOSTON

## Mr. and Mrs. ARTHUR J. HUBBARD

VOCAL INSTRUCTION Symphony Chambers, BOSTON

## IRMA SEYDEL VIOLINIST

Personal Address 1234 Commonwealth Avenue, Boston, Mass.

Management: Gertrude F. Cowen, 1451 Broadway, New York

## THEODORE SCHROEDER

THE ART OF SINGING

Teacher of Many Eminent Artists

295 Huntington Avenue Boston



## KEMP STILLINGS

America's Brilliant Young Violinist

SEASON 1916-1917 NOW BOOKING.

Address 64 Commonwealth Ave., Boston, Mass.



### ANTHONY CARLSON AND ADVANCED PUPILS HEARD IN LOS ANGELES RECITAL.

Lounging Room of Los Angeles Athletic Club Scene of Brilliant Event.

Anthony Carlson, assisted by his advanced pupils, gave a most artistic, interesting and successful song recital in the Lounging Room of the Los Angeles Athletic Club on the evening of February 9. It was an honor which should not be underestimated for the athletic club to invite Mr. Carlson to hold this recital in its club rooms, an honor, be it added, that has been much sought after by other musicians of the city. The Lounging Room, which is very spacious and of gorgeous interior decoration, high ceiling and walls hung with exquisite oil paintings, is altogether an ideal place for a recital. Here is that atmosphere of art that is always an inspiration and a feeling that the best of art has found a home worthy of it.

Mr. Carlson was assisted by Dorothy Thayer, Rose Zobelein Lick, Leonore von der Lieth, Eva Young Zobelein, and by Roderik Wanee, Clifton Herd and A. M. Buley. The accompaniments were excellently played by Mrs. Guy Bush.

The program opened with two duets, sung by Mrs. Thayer and Mr. Carlson: "Canadian Boat Song," Beach, and "Good Night," Ware; two beautiful compositions by our two best American women composers, two women of whom we must indeed be proud, and both of these numbers were interpreted by Mr. Carlson and his brilliantly talented pupil with a fullness of comprehension worthy of their beauty and a complete art which carried an irresistible message to every member of the very large and fashionable audience present.

Following this, Mr. Buley sang "I Love Thee," Mildenberg; and "Hear Me, Ye Winds and Waves," Handel, evidencing the excellence of Mr. Carlson's teaching and especially his true comprehension of the exigencies of musical interpretation. Mrs. Thayer was again heard in three solos: "Bitte," Franz; Campbell-Tipton's lovely "Spirit Flower," and "Her Love Song," Salter. The excellence of Mrs. Thayer's singing has already been praised in these columns and little additional can now be said. She possesses a voice of very pleasing character, which she uses with ease and taste; her manner is natural and unaffected, and she shows an altogether attractive personality.

Mrs. Lick sang Schumann's "Widmung," Reger's "Waldeinsamkeit," Godard's "Florian Song," and Clough-Leigher's "My Lover, He Comes on a Skee," from which it will be seen that she is unusually endowed. For successfully to interpret such music as that of Reger, as shown in this lovely composition, indicates no small knowledge and musicianship. Mrs. Lick has a voice that must be termed fine. It is altogether a useful organ, one that it must have been a pleasure to train, a voice of clearness, beauty, sonority, depth, and its fortunate possessor uses it with skill and intelligence.

Miss von der Lieth, very young, very talented both as a



ANTHONY CARLSON.

singer and as a composer, already has been praised in my letters to the *MUSICAL COURIER*, and little more remains to be said. She is, above all things, a thorough musician, a musician among musicians, and this gift shows itself in all she undertakes. In such songs as Wolf's "Elfenlied" and Ronald's "Down in the Forest," the one full of witchery, the other full of mystery and subtle charm, she transmitted to her hearers all of that depth of feeling that the composers dreamed of when the inspiration was upon them. In addition to these she sang Liszt's "Lorelei" and "The Star" of Rogers.

Mrs. Zobelein, well known, and deservedly so, among Los Angeles lovers of the art of song, possesses a voice of such unusual beauty that, hearing it, one forgets all else. One forgets the art that must be fundamental in producing such completely satisfying interpretations as are hers. The art is hid in the beauty of the complete whole. She was heard on this occasion in Wolf's "Verborgeneheit," "Leaves of the Wind," Leoni, and "The Cry of Rachel," Salter.

Mr. Herd, who is, unless I am misinformed, to enter the ranks of professionalism, has a light tenor of real natural beauty, which he uses in such a way that one feels instinctively the wealth of his talent. He was heard in selections from the pens of Marshall, Ware, Spross and Clay, and his offerings were enthusiastically received. Mr. Wanee has a strong and sonorous bass and gave pleasure in "J'ai pleuré en rêve," Hue; "Romance," Debussy, and Bruno Huhn's splendid and inspiring "Invictus," which very fittingly closed this interesting program. P.

spontaneously called for. The popularity of the young artist was emphasized by the lavish presentation of floral tributes which literally covered the stage.

Miss Gratz is booking a few concerts in the Eastern States.

### SAN DIEGO MUSIC TEACHERS GIVE BENEFIT FOR FLOOD SUFFERERS.

Big Program Gotten Up at Short Notice—A. J. Goodrich Enjoying Visit in This City.

San Diego, Cal., February 12, 1916.

The San Diego Music Teachers' Association gave an interesting and practical demonstration of what it can accomplish, when its members made out a program to be given three days later at the Spreckels Theatre, the affair being an immense benefit for flood sufferers. The theatre managers had apportioned two hours, one at noon, one at night, as their share in the performance of the M. T. A. Archibald Lehmann called a meeting Sunday afternoon and by six o'clock the program was ready. It was quite remarkable from every standpoint, and so much impressed one teacher that he decided to join the association.

A. J. GOODRICH IN SAN DIEGO.

Among the musical visitors of other lands who have decided to linger in San Diego must be mentioned Alfred J. Goodrich, late of Paris, France. Mr. Goodrich is well known to most of our local musicians from his many writings on harmony, theory, etc., and is rapidly taking an interest in local music conditions. Mrs. Goodrich, who was well known in Paris, is with her husband and is enjoying San Diego.

ALFREDA BEATTY HERE.

Alfreda Beatty, soprano, of Philadelphia, pupil of the late Frank King Clark, Mme. Gerster and also Louis Bachner, is at present a visitor in this city. It is expected she will sing on some auspicious occasion.

TYNDALL GRAY.

### BOSTON SYMPHONY ORCHESTRA IN NEW YORK AND BROOKLYN.

Drab Compositions Interspersed with Melodies of the Classics  
Presented by Dr. Muck and His Musicians  
from the Hub.

On Thursday evening, February 17, the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, played a program of diversified compositions in Carnegie Hall, New York, and offered the public a bill of fare more to its tastes than many Boston Symphony menus are. Debussy's symphonic sketches, "The Sea," were played perfectly, needless to say, so far as the notes were concerned. And no doubt Dr. Muck interpreted the music in a manner that seemed to him most suitable to it. But those who are familiar with the sparkle and nervous animation of French conductors in the music of Berlioz, Franck, Debussy and other composers of that variety, may find the broader and more expansive style of Dr. Muck less to their liking. After all, it is only the difference between French wit and German humor. Both are admirable.

In Strauss' noisy, grandiose, picturesque and often profoundly musical "Don Quixote," the conductor was, of course, more at home—not that Dr. Muck is noisy and grandiose. Far from it. Indeed, the best part of his work last Thursday evening was in the least sensational and most truly musical portions of the stupendous score in which Strauss has piled one technical obstacle on top of another to the bewilderment of ordinary orchestral players.

It is too early yet to speculate on the enduring qualities of this music. Berlioz's "Harold in Italy" symphony, in which the hero is represented by the *viola* solos throughout the score, is the parent of this bigger work of Strauss. It has hardly survived the lapse of years. At any rate, it is moribund.

Will "Don Quixote" be the same in fifty years? That is for the future to decide.

Haydn's E flat symphony, with the characteristic drum roll, was considered bold, vigorous and revolutionary in eighteenth century Vienna. It is mild today, but it was a source of great pleasure to many last Thursday evening as performed by the orchestra from Boston.

BOSTON ORCHESTRA IN BROOKLYN.

On Friday evening, February 18, the Boston Symphony Orchestra gave the fourth concert this season at the Brooklyn Academy of Music. Dr. Muck chose to open this program with the No. 1 overture to "Leonore." This work of Beethoven was given a reading that was in every way worthy of the organization and its authoritative conductor. The symphony was the B flat major of Schumann, and in this Dr. Muck displayed to advantage his ability as an interpreter of this composer. Particularly well done was the scherzo movement, and the finale of the symphony, as well as of the evening, was a brilliant one in all respects.

Anton Wittek, concertmaster of the Boston Symphony Orchestra, was the soloist on this occasion, playing the Joachim concerto for violin. This work, which is called the "Hungarian" concerto, is dedicated to Johannes Brahms, and was given its first performance at one of the London Philharmonic concerts in 1859. It is rich in the passionate feelings of the Hungarian, and as interpreted by Mr. Wittek, it aroused the enthusiastic approval of the large audience.

SATURDAY MATINEE IN NEW YORK.

On Saturday afternoon, February 19, the Boston players were again at Carnegie Hall, New York, and they played a program that was hardly to be described as happy. Rimsky-Korsakoff's "Antar" symphony fell about as flat as the proverbial pancake. Less applause could not be given than that which followed the close of two or three of the movements. Was Dr. Muck affected by the Tsar's imperial ukase prohibiting vodka, or was it the composer who omitted the spirit from his score? The fact remains, however, that the "Antar" symphony did not carry the audience by storm. Liszt's symphonic poem, No. 7, is notable in the history of music as being the first symphonic poem ever written. Liszt was the father of S. Poems, but this particular composition is far from being the most interesting symphonic poem ever written. It is called: "What One Hears on the Mountain." The mountain that Liszt listened to had a great deal to say. It may have been related to that remarkable mountain which sailed from Ireland to France with Saint Dunstan many years ago, according to the unimpeachable testimony of Voltaire. Or perhaps Liszt meant to illustrate a famous line by Horace wherein the mountain labored to bring forth a mouse. It is certain that Wagner got some very strong hints from this symphonic poem. He, however, was able to soar above the mountain into the illimitable blue.

A spirited performance of Wagner's early overture to the "Flying Dutchman," terminated the concert and reminded one of Shakespeare's remark that "All's well that ends well."

### ABORN OPERATIC EXCERPTS INCREASING IN POPULARITY.

Two More Appearances Before New York Mozart Society.

The performance given by Milton Aborn for the New York Mozart Society, Mrs. Noble McConnell, president, at the Hotel Astor, on February 5, was so successful that arrangements have been perfected for the production of "Madame Butterfly" by the same society in the grand ballroom of the Hotel Astor, on Saturday afternoon, April 1.

This production will be given with the entire scenic and costume environment, the stage being admirably suited for the production. There will be also an orchestra of thirty-five musicians, under the direction of Joseph Pasternack, and the entire production will be under the personal supervision of Milton Aborn.

This new style of entertainment is creating much interest throughout the country, Mr. Aborn having received a number of applications for next year from various societies. He purposes to give entire operas, or scenes from operas, with scenery, costumes and orchestra.

Mr. Aborn has arranged also with the Mozart Society for April 26, on which occasion "The Secret of Suzanne," with an orchestra of thirty, will be given.

Both productions will be mounted with great care and an especially selected cast has been engaged.

### Irma Gratz's Informal Debut.

Irma Gratz, soprano, made her informal debut as a concert soprano, February 10, at Hotel Biltmore, New York. Her songs were carefully chosen and gave her opportunity to display her excellent and well trained voice. Miss Gratz first sang easily and with expression, Rubinstein's "Es blinkt der Tau," Schubert's "Die Forelle" and Hildbach's "Der Lenz." Equally effective was her later singing of Pergola's "Se tu m'ami se sospiri." Tanara's little song "Nina" was given with such beauty that a recall was



# MME. SCHUMANN-HEINK REAPPEARS AT METROPOLITAN OPERA HOUSE.

**Famous Contralto Had Not Been Seen at New York's Big Operatic Establishment in Nearly Thirteen Years—A Fine "Siegfried" Performance—Evening Presentation of "Rheingold" with Intermission—Season's First "Carmen" Production Flavored with a Few Sensational Incidents—"Meistersinger" Given in Brooklyn.**

## "Lucia," February 16.

"Lucia di Lammermoor," Donizetti's melodious opera, was the occasion for bringing forth Mme. Barrientos in the principal role of Lucia for the second time in this opera this season. The soprano not only reimpressed with the depth of her art and the unusual color and delicacy of her lovely voice, but increased the first favorable impression. While at times her voice seems scarcely heavy enough to carry above the others, this is easily offset by the rare delivery and color of her solo work, especially in the "Mad Scene." During her first solo she was almost interrupted by her overzealous admirers. A large audience had evidently been attracted by the new soprano, and after her "Mad Scene" the applause was exceptionally spontaneous, long and sincere, and deservedly so. The coloratura singing displayed in this would be difficult to surpass. Clear, vibrant, exceptionally flexible, perfectly intoned, similar at times to the flute and again to the violin, her singing was bound to call forth vociferous applause at its conclusion. Mme. Barrientos understands the impersonating side as well.

As to the remainder of the cast, each showed due sense of vocal propriety and interpretation.

Giovanni Martinelli did some excellent work as Edgardo, and Giuseppe de Luca was a convincing Lord Enrico Ashton. Léon Rothier filled the part of Raimondo as Mr. Rothier is in the habit of doing, with skill. Minnie Egner was the Alisa, as before; Bada, Arturo, and Audisio, Normanno.

The chorus was in general up to the usual high standard of the Metropolitan Opera Company, but there seemed to be some discrepancy somewhere at the beginning of the famous sextet; however, whatever the difficulty was, it adjusted itself before the conclusion. This was doubtless a big disappointment to many who are more familiar with this part of the opera than any other.

Gaetano Bavagnoli conducted.

## "Siegfried," February 17 (Afternoon).

The features of the performance were three; the first appearance of Ernestine Schumann-Heink at the Metropolitan Opera in nearly thirteen years; the first appearance of Sembach here as young Siegfried and the first assumption this season of the role of the Wanderer by Clarence Whitehill. The complete cast was as follows:

Siegfried .....	Johannes Sembach
Mime .....	Albert Reiss
Der Wanderer .....	Clarence Whitehill
Alberich .....	Otto Goritz
Fafner .....	Basil Ruysdael
Erda .....	Ernestine Schumann-Heink
Brünnhilde .....	Johanna Gadske
Voice of the Forest Bird .....	Edith Mason

Conductor, Artur Bodanzky.

If conditions had permitted, the reappearance of Mme. Schumann-Heink as a member of the Metropolitan forces would surely have been greeted with an outburst of applause sufficient to make the very rafters ring—if there be rafters in the Metropolitan Opera House. As it was when she came up out of the earth as Erda, the conventions of Wagnerian opera forbid any applause. It is quite needless to say that Mme. Schumann-Heink's short scene was done in an ideal way. The famous artist, besides singing splendidly, showed in the few minutes in which she was visible that fine authority, dignity and knowledge of the best traditions which for years past have made her one of the foremost operatic artists. Mme. Schumann-Heink appears again today, Thursday, in "Götterdämmerung." It would be a great pleasure to hear her on the Metropolitan stage in some of the longer roles with which she has been identified.

\* Sembach looked, sang and acted Wagner's impetuous youth excellently throughout. Whitehill was a most impressive Wanderer. Aside from his fine voice and his splendid singing, he brings to the role an overplus of personality which infuses it with real life and removes it far from the category of boring things to which it usually belongs.

Mme. Gadske, who had been announced for Brünnhilde, did not appear, as her indisposition still continues, and Mme. Kurt took her place. Mme. Kurt's Brünnhilde is familiar to New York, and she gave on Thursday afternoon the same excellent presentation of the role to which she

has accustomed us. Vocally she was in excellent form and did more than justice to the final scene, one of the finest ever written by the great German composer.

Basil Ruysdael, though Fafner does not allow him to appear in person, again gave full evidence of the quality of his voice and the excellence of his vocalism in singing the Dragon's music, while Edith Mason's pure, clear soprano voice lent additional charm to the already charming music which falls to the voice of the Forest Bird. Bodanzky conducted with his usual thorough knowledge of and respect for the best Wagnerian traditions.

## "Carmen," February 17 (Evening).

Some unfeeling member of the audience, referring to the first "Carmen" performance of the season at the Metropolitan said that it ought to be reported as the "uproar story" instead of the "opera story." It was "Carmen with variations" for all of which Miss Farrar was responsible. In the quarrel scene, hardly had she emerged from the cigarette factory, before she suddenly and unexpectedly selected one of the ladies of the chorus by the neck, scored a quick fall in eight and a half seconds with a half Nelson and, not content with her easy victory, bumped the lady's head against the footlights. There was another exhibition of catch-as-catch-can intermingled with some clever fancy biting on Miss Farrar's part in the third act.

The funniest incident of the evening was an extremely realistic stage fall introduced by Miss Farrar. So realistic, in fact, that it was genuine; for her foot slipped and she came down with a crash which must have produced startling sensations. Vocally, Miss Farrar was in excellent form and sang the music with intelligence, taste and discretion. Notwithstanding these exaggerations, in questionable taste, it must frankly be said that, as a whole, Miss Farrar gives a delineation of the character which puts life and vigor into it and gets across the footlights. It may not be the Carmen which would have attracted Don José, but it is a distinctly personal Carmen, one that stands out and wins for her the hearty and deserved plaudits of the audience, as was the case last Thursday evening.

Caruso's Don José was splendid, satisfactory in every way, vocally and dramatically as well. The famous tenor has been reducing weight of late and his appearance in uniform is impressive.

Mme. Alda, as Micaela, won the longest individual round of applause of the evening for her splendid rendition of the aria. It was without doubt one of the finest bits of singing which she has ever done upon the stage of the Metropolitan and the interpolated high B flat at the end of the aria, sung piano, was a really exquisite bit of vocalism. Amato as Escamillo filled in the quartet of artists most satisfactorily and won a fine round of applause with that "war horse" of all baritones, the "Toreador Song." The fresh young voices of Lenora Sparkes and Sophie Braslau helped to bring out the beauties of two of the finest numbers of Bizet's magnificent work, the quintet and the card trio. In the small role of Morales, at the very beginning, some new comer to the cast named Mario Laurenti had an opportunity to show an unusually fine voice and good singing for a moment.

Georgio Polacco conducted and was highly successful in his task of emphasizing the many beautiful nuances of the score.

In an opera as old as "Carmen" there is no excuse at the Metropolitan for a false entry on the part of the tenors of the chorus which occurred in the first act, but otherwise the chorus was up to its usual high standard. All in all an excellent performance, witnessed by the largest crowd of the season. Every seat was filled and the standing room packed to suffocation.

## "Rheingold," February 18.

An evening performance of the prologue to the "Nibelungen" cycle came last Friday as a novelty, and judging by the immense audience in attendance and the appreciative interest shown throughout, it would seem that the venture proved an unquestionable success. Another feature of this "Rheingold" audition lay in the welcome intermission of twenty minutes introduced between scenes II and III, in lieu of the usual continuance performance of this opera.

Many years have elapsed since "Rheingold" had been produced in the evening in New York, consequently there

were many present last Friday who are denied the privilege of attending matinees, and even many more who, owing to the custom practised of putting this work on in the afternoon, had never witnessed it before. "Rheingold" as a regular subscription night bill at the Metropolitan Opera House, bore all signs of complete success, and the evening patrons should be allowed to see and enjoy Wagner's inspired prologue from time to time during each season.

The cast was, with the exception of Melanie Kurt, who replaced Margarete Matzenauer as Fricka, the same as seen in the recent matinee "Rheingold" performance. Mme. Kurt gave a brilliant account of her splendid vocal art in the role of the spouse of the chief of the gods. Herman Weil was a conventional Wotan. Henri Scott sang, acted and looked well as Donner. Paul Althouse as Froh revealed his lovely tenor voice to advantage and made much of the part. The Loge of Johannes Sembach was a masterpiece of vocal and histrionic conception and delivery, his performance being followed with deep interest by the huge audience. The two giants were essayed by Carl Braun (Fasolt) and Basil Ruysdael (Fafner) and it would be hard to imagine two artists better fitted to the parts of these big, clumsy characters in "Rheingold." Carl Braun's sonorous bass voice eloquently sounded the Fasolt music, while the fine basso equipment of Basil Ruysdael was in welcome evidence in the Fafner lines. Otto Goritz gave his familiar delineation of the Alberich role. As Freia, Marie Rappold presented a lovely picture and sang beautifully. Mme. Rappold also gave a convincing account of herself in the action of the goddess of youth and beauty. In the brief scene allotted to Erda, Margarete Ober revealed her excellent mezzo soprano voice. The trio of Rhine Maidens proved a vocal delight, and little wonder when considering the fact that these artists appeared as the three inhabitants of Germany's historic river: Leonora Sparkes (Woglinde), Julia Heinrich (Wellgunde) Lila Robeson (Flosshilde). Artur Bodanzky conducted superbly, again revealing those fine qualities that have previously been alluded to in these columns.

The stage business was a credit to the Metropolitan Opera Company, and, all in all, it was a splendid "Rheingold" production.

## "Bohème," February 19 (Afternoon).

It goes without saying that the Saturday matinee with Caruso in the cast attracted a very large audience to the Metropolitan for Puccini's much liked opera, especially with Frances Alda's Mimi and Giuseppe de Luca's Marcello associated with him. It was a splendid performance, such as has been given at the Metropolitan a vast number of times under practically the same conditions and there is no need of saying anything new. Bavagnoli conducted.

## "Boris Godunoff," February 19 (Evening).

"Boris Godunoff," Moussorgsky's unique operatic conception brought out a big and enthusiastic Saturday evening audience. Adamo Didur repeated his convincing portrayal of the leading role and was ably sustained throughout by the usual cast: Delaunoy, Sparkes, Duchene Bada, Reschiglian, Rothier, Althouse, Ober, De Segurora, Audisio, Mattfeld, Block, Rossi and Schlegel. Particular mention seems almost inconsistent in a cast so particularly well adapted to the demands of the various roles. Paul Althouse's compatriots must have felt particularly proud of the voice and work of the young American tenor in the part of Dimitri. Georgio Polacco conducted with verve and his usual compelling authority.

## Sunday Evening Concert, February 20.

The soloists were Anna Fitzu, soprano; Luca Botta, tenor, and Pablo Casals, cellist. Miss Fitzu, in Ardit's famous "Il Bacio" waltz, had a vastly better opportunity to show her voice and the capital quality of her vocalism than in "Goyescas" of which she took advantage to the full. She has a voice of exceptional beauty and power, even throughout and under splendid command and won instant favor with the audience. It will surely be a mistake if the Metropolitan Opera Company does not try her out in some other role besides the ungrateful one in which she made her debut.

Mr. Botta sang the "Cielo e Mar" aria from "Gioconda" most effectively. The warm, lyric quality of his voice adapts itself readily to the work on the concert platform, something which can not always be said for operatic tenors. Miss Fitzu joined him in the duet from the first act of "Bohème." One would be glad to see these two protagonists in the regular performance of this opera at the Metropolitan. Casals played the Dvorák concerto and two small pieces. The orchestra was directed by Richard Hagemann.

## "Rigoletto," February 21.

At its second hearing this season "Rigoletto" was listened to by a capacity audience. All available standing room space allowed by the fire laws was occupied, and the usual brilliant Monday evening assemblage was in evidence.

Enrico Caruso was singing the role of Il Duca. Enough said. It was a typical Caruso audience and bravos and much clapping of the hands were the order of the evening.



To the traditional Duke of the Verdi opera, the tenor contributed good looks, excellent acting and sang with the only Caruso timbre. This occasioned the usual demonstrations of enthusiasm, particularly after the never wearisome "La donna è mobile."

Mme. Barrientos again distinguished herself as Gilda and especially with the exquisite clarity and quality of her top notes, particularly in the "Caro Nome" aria, also by those delightful thrushlike trills and runs which she sings with phenomenal ease and finish. Throughout the entire opera she shared genuine approbation with Mr. Caruso and Mr. de Luca.

De Luca's Rigoletto gave entire satisfaction vocally and histrionically; likewise Mr. Rothier and the remaining members of the cast: Flora Perini, as Maddalena; Mattfeld, Giovanni; Rossi, Monterone; Bégué, Marullo; Borsa, Bada; Reschiglian, Cerpano; the Countess, Minnie Egner, and the Page, Emma Bornigga, were gratifying interpreters of their respective parts.

Giorgio Polacco was the usual masterful baton wielder.

#### BROOKLYN ACADEMY OF MUSIC.

##### "Meistersinger," February 15.

Wagner's "Meistersinger" was the offering of the ninth night of the Metropolitan Opera Company subscription series at the Brooklyn Academy of Music. Owing to an indisposition, Mme. Gadski, who was cast for the role of Eva, was unable to appear. Frieda Hempel, who had been heard at Carnegie Hall, New York, in the afternoon in a recital program, and who had left the company for the remainder of the season, called upon suddenly to substitute for Mme. Gadski, did so with significant credit to herself, despite the taxing program of the afternoon. Otherwise the cast was the same as heard on previous performances this season, i. e., Urlus, Mattfeld, Weil, Goritz, Braun, Schlegel, Bloch, Bayer, Audisio, Garden, Leonhardt, Tegani, Ruydael, Fuhrmann and Reiss.

Bodanzky's direction of the orchestra was as usual masterful.

The usual big and fashionable Brooklyn audience was present.

#### RUBINSTEIN FOURTH MUSICALS

##### ONE OF SEASON'S BEST.

##### Soprano, Violinist and Baritone Provide Excellent Program

It was a large, fashionable and enthusiastic New York audience that assembled at the Hotel Waldorf-Astoria (Astor Gallery), Saturday afternoon, February 19, to listen to a characteristically interesting program provided by the Rubinstein Club, Mrs. William Rogers Chapman, president. Those scheduled to present the program were Lalla Bright Cannon, soprano; Florence Austin, violinist, and Louis Graveure, baritone; with Alice M. Shaw, Edna Rothwell and Francis Moore at the piano. Lalla Cannon was ill and in her stead, the Chicago soprano, Ella La Forge Murphy, who chanced to be visiting Mrs. Chapman, consented to appear at the last moment. Her numbers were "The Star," Rogers; "Cradle Song," MacFadyen; "Damon," Stange; "The Sacrament," MacDermid, and "The Shadow March," Del Riego. Miss Murphy's voice is a lovely dramatic soprano and she was very well received.

Florence Austin was heard in the Gounod-Alard "Paraphrase sur Faust" (the opening number); secondly, in a group made up of the Kreisler "Tamborin Chinois," the Boccherini-Musin "Menuet," and the Musin "Valse de Concert." "America's violinist" gave profound satisfaction by her well conceived delivery and was insistently encoored, but did not, however, repeat any of the numbers or give additions. Miss Austin is an artist who always wins her audience.

Louis Graveure has been a prominent participant before in Rubinstein musical functions and because he had proved himself such a thorough musician and fluent vocalist with a voice of admirable timbre, was called upon to give what was called under number six of the program "A Song Recital" which included four groups, one in German, by Schubert, as follows: "Adieu," "Der Neugierige," "Wanderer's Nachtlied," "Auf Dem Wasser zu Singen," a group in old English consisting of "To Anna," by William Jackson; "While I Listen to Thy Voice," Henry Lawes, and "Flow, Thou Regal Purple Stream," Samuel Arnold; a French group by Bemberg, i. e., "A Toi," "Il Neige!", "Aime-Moi!", and in conclusion a modern group in English, "Time's Garden," Goring-Thomas; "Prospice," Villiers Stamford; "Pleading," Elgar; "Life and Death," Coleridge-Taylor. Of course, Mr. Graveure pleased, that goes without saying, for he has not failed to do so at his every appearance in New York this season, and he was heartily received again by the Rubinstein ladies. Notable translations of the French and German group were given by Mr. Graveure in the program notes.

This fourth musical of the Rubinstein Club this season might almost be considered its very best. The usual

atmosphere of pleasure and genuine appreciation of the efforts of Mrs. Chapman and her immediate assistants to give to the members best music and artists, was evident.

#### RE OSCAR SEAGLE.

##### Some Next Season Plans.

During his brief stay in New York prior to his song recital in Carnegie Hall Monday afternoon, February 21, Oscar Seagle was besieged with invitations. He was obliged to decline most of them, believing that he owed it to himself and the public to keep his voice in good condition, but he and Mrs. Seagle were honor guests at two delightful functions.

Mr. and Mrs. C. E. Lewis, of Minneapolis, gave a dinner for them at Delmonico's, February 16. The decorations were orchids and roses massed about a playing fountain. The guests included Mr. and Mrs. Todd Lewis, of Minneapolis; Mr. and Mrs. W. B. Miller, of New York; Mr. and Mrs. H. von Frankenberg, of Philadelphia; Miss MacMentree, of Denver; Mr. and Mrs. H. P. Wilson, of Denver; A. von Ostrom, of Minneapolis, and Ivy Lee, of Philadelphia.

Following the dinner, the party went to the Shubert Theatre, where Mr. Seagle's pupil, Marguerite Namara, is playing the leading role in the Lehar opera, "Alone At Last." Later all went to the Crystal Room at the Ritz-Carlton, for dancing.

Mr. and Mrs. Arthur Alexander, 307 West Seventy-ninth street, were hosts at a dancing party Friday night, given for Mr. and Mrs. Seagle. The guests included many interesting member of New York's musical colony.

Mr. Seagle will begin his concert tour early next season. He will leave his vocal training camp, September 15, and go to the Southwest, where he has been engaged already for six appearances. In all the cities where he has sung the past season, he has either been reengaged for next year, or arrangements are being concluded.

Immediately after his song recital at Carnegie Hall, February 21, Mr. Seagle left for Decatur, Ill., to fill a concert engagement there on Thursday night. From Decatur he will go to Houston, Texas, which will be the first city in a series of concert engagements. He will sing in Waxahatchie, Texas, February 29; at Denton, March 3, and at Fort Worth, March 7. Other engagements will follow at Oskaloosa, Iowa, Peru, Nebraska, and in other cities.

As usual, Mr. Seagle will take a number of chosen pupils to the country with him to study. Mrs. Seagle, Master Jean and Baby Betty will accompany him.

#### Marcella Craft's New York Program.

At Aeolian Hall, Friday afternoon, February 25, at 3 o'clock, Marcella Craft, prima donna soprano of the Royal Opera, Munich, will render the following program:

O del mio dolce ardor.....	Gluck
Se Florindo è fidele.....	Scarlatti
Violette.....	Scarlatti
Nina.....	Pergolesi-Ciampi
Wieder m'och ich dir begegnen.....	Liszt
Vöglein wohin so schnell?.....	Heitsch
Feldensamkeit.....	Brahms
Das Mädchen spricht.....	Brahms
June.....	Mrs. H. H. A. Beach
Autumn Eve.....	Max Heinrich
Butterflies.....	Henry Hadley
Star Trysts.....	Marion Bauer
Idyll.....	Edward MacDowell
My Heart Is a Lute.....	Huntington-Woodman
The Awakening.....	Charles Gilbert Spross
Frieden.....	Pfitzner
Sonst.....	Pfitzner
Du meines Herzens Krönelein.....	Richard Strauss
Schlagende Herzen.....	Richard Strauss
Serenata.....	Zandonai
M'ama non m'ama.....	Mascagni
Sogni e canti.....	Mazzoni

Harold Osborn Smith will be the accompanist.

#### Wynne Pyle's Orchestral Engagements.

Wynne Pyle, the American pianist, studied five months with Harold Bauer, after which she studied with Albert Jonas for six years. In Berlin, Miss Pyle played with the Blüthner Orchestra, four times with the Philharmonic Orchestra, also with the orchestras in Munich, Breslau, Hamburg, Leipzig and many other of the principal German cities. On her return to America she took up her residence in New York in order to continue her work with Professor Jonas, and it was under his auspices and at his suggestion that she made her first New York appearance, on February 17. Her second recital took place in Boston on February 23, and she will be heard on February 29, at Chicago. She will also play twice with the Philharmonic Orchestra in Texas, her native State and has already played with that organization at a concert in Middletown, Conn., playing the Grieg concerto with much success. On March 28, she will play in New Orleans with the symphony orchestra of that city.

#### CONSTANCE PURDY AND PAUL DRAPER IN RUSSIAN SONGS.

##### Artists Appear at MacDowell Club.

The committee on music, Walter L. Bogert, chairman, which has in hand the arranging of musical affairs at the MacDowell Club, engaged Constance Purdy, contralto, and Paul Draper, tenor, to give a recital of songs by Modest Moussorgsky at the Sunday evening gathering, February 20. Miss Purdy began the program with a curious song, "The Classic," the text also by Moussorgsky, and throughout the entire evening it was noted that she was the translator of the songs, with the exception of "Songs and Dances of Death," which were translated by George Harris, Jr. Further was noted the fact that many of the songs were sung for the first time in America, most of them in Russian, several in German, one only in English. The originality, even if abstruse, the peculiar flavor of these songs, some half a century old, is undeniable; they sound like spontaneous improvisation to large extent. The piano part plays highly important function, giving character to the musical phrase. The expressive voice and features of Miss Purdy, as well as her evident devotion to this strange music, was apparent, and brought careful attention to all her singing.

Mr. Draper sang the "Songs of Death," in German, with dramatic temperament, putting such intensity into "The Captain" that he had to repeat it. Much of the music is weird, of curious construction from the present day standpoint, and Mr. Draper sang the songs in such manner as to win strong approbation, which, in the case of "The Captain," became stormily expressed, continuous applause. Harold O. Smith and Mabel Hammond played capable accompaniments. Chairman Bogert announced that Mr. Bispham would give a recital of "Songs in a Lighter Vein" next Sunday evening, February 27. Songs by Marshall Kernochan and Reginald Sweet will be heard the following Sunday, March 5.

#### DOSTAL HEARTILY WELCOMED AT ADAMS, MASS.

On Thursday evening, February 17, Dostal was heard in concert at St. Thomas' Hall, Adams, Mass., by an audience that filled the hall to its capacity. The tenor was shown again on this occasion that his work is of the unusual type, if one can arrive safely at such a conclusion by judging from the reception tendered an artist by his auditors. Dostal's program on this occasion was typical of those he has been using all season, and while one sees that this artist has learned the secret of giving to his audiences what they most desire, and what they are best capable of appreciating, it is interesting to note that he has succeeded in collecting those English songs known to us that stand as the very best examples of literature of this style now on the market.

His program in full was as follows: "Es Blinkt der Thau," by Rubinstein; "L'Roi Dys," by Lalo; "T'amo," Mercadanti; "Krakowiak," Moniusky; "The Star," Rogers; "Thought," Polak; "Come with Me in the Summer Night," Van der Stücken; "Somewhere, Sometime," Clough-Leigher; "If I Were King of Ireland," Fay Foster; "April," Florida; "I Kiss the Little Flower She Wore," Roma; "Look Down, Dear Eyes," Fischer; "Life," Speaks, and "All Joys Be Thine," by Anderson. As is invariably the case whenever Dostal sings, he had to repeat several of the songs on his program, and gave five extra numbers as encores, among which naturally were included "Mother Machree" and "Doctor McGinn." It is surprising to note the degree of popularity this tenor has gained throughout the country in such a comparatively short time. He has been assisted in all his work by the capable young composer-pianist, Emil Polak, who acts as his accompanist. At Adams two of Mr. Polak's songs found place among the tenor's offerings and the composer was included in the favors of the evening.

#### Sousa and Others Draw Immense

##### Sunday Night Crowd to Hippodrome.

It was estimated that over six thousand people made up the audience at the Sousa concert in the New York Hippodrome last Sunday evening, February 20. This was one of the largest audiences that has attended the Sunday night concerts this season.

Charlie Chapin, the moving picture favorite, led Sousa's Band through two numbers in a manner which reminded one of Creator.

Leo Ornstein was well received and recalled a number of times. Mr. Ornstein was accorded an ovation from the audience which showed that he had made a decided impression.

Bettina Freeman, the prima donna soprano, was the vocalist, and Zenia Maclezyova, formerly with Diaghileff's Ballet Russe, danced.

Mr. Sousa and his band played the choicest of the "March King's" own compositions, including the usual popular Sousa encores.

# JACKSON MACDOWELL SOCIETY PROVIDES FINE ATTRACTIONS.

Mischa Elman Greeted by Capacity Audience.

Jackson, Mich., February 16, 1916.

In accordance with expectations, the second artist concert of the MacDowell Society, given by Mischa Elman in the First Methodist Church, on February 3, proved the musical treat of the season. Every available seat in the auditorium was taken and standing room only was at a premium.

The regular monthly concert of the MacDowell Society was held in the Masonic Temple on February 10. An exceptionally good program was contributed by local musicians.

The most noteworthy achievement of the evening was that of the orchestra, which gave selections from "The Princess Pat," by Victor Herbert. The improvement of the ensemble is marked and the orchestra gives promise of becoming a factor of more than local interest.

One of the most pleasing numbers on the program was the ladies' quartet (Mrs. A. A. Chamberlain, Mrs. Howard Ames, Elizabeth Turner and Ethel Townley).

The uniformity of attack and phrasing of this small ensemble was worthy of particular mention and merited well the applause which followed.

All of the soloists acquitted themselves creditably, and the concert was conceded to be the most successful of the series.

C. V. BUTTELMAN.

## A Charlotte Song Recital.

Charlotte, N. C., February 19, 1916.

An informal song recital held at the studio of John George Harris on Thursday evening, February 17, brought out an interested group of music lovers. Rosalie Doxey, soprano, scholarship pupil, sang Cadman's "At Dawning" and Clutsam's "Curly Headed Baby"; Mrs. Gurney Smith, soprano, sang Shelley's "Love Sorrow"; Robert Wakefield, tenor, sang Hewitt's "Alone in Love's Garden" and Draper's "Eve and a Glowing West." T. H. Riggs Miller, a visiting baritone from New York City, sang several selections, among them Amy Woodford Finden's "Indian Love Lyrics." J. R. Ninniss, director of music at Queen's College for Women, accompanied.

## OBITUARY.

Clarence MacConnell.

At the Hawley memorial evening of the Manuscript Society of New York, MacDowell Club, February 11, one of the listeners was Clarence MacConnell, whose wife, Hazel MacConnell, sang two songs by Hawley. It was her first appearance in the metropolis, and Mr. MacConnell was proud of his wife (a pupil of Mrs. Boice) and her singing, as well he might be. Next day he was taken ill, and died within a week, at the age of twenty-five, a heart affection of some years' standing being the cause of death.

Mr. MacConnell was the solo tenor of the Baptist Church of the Redeemer, of Yonkers, where he was held in much esteem. He played the violin well and was a genuine music lover.

Ludwig M. Soltan.

Ludwig M. Soltan, the oldest member of the New Haven Symphony Orchestra, died Tuesday, February 15, in New Haven Conn., at the age of seventy-six. A stroke of paralysis was the cause of his death. Mr. Soltan was born in Hamburg, Germany. When Jenny Lind sang in New Haven years ago Mr. Soltan was her accompanist, and the singer engaged him for a long period.

Charles L. Allen.

Charles L. Allen, one of the founders of the Civic Music Association of Chicago, died last week at his residence, 1449 North State street, Chicago. Mr. Allen was a pioneer golfer, philanthropist, and for more than thirty years a director of the United Charities. Interment was at Graceland Cemetery.

Otto Wolf.

Otto Wolf, a member of the Chicago Symphony Orchestra since 1895, died Wednesday, February 9, at his home in Chicago.

Dr. William H. Dana.

Dr. William H. Dana, widely known as an author, composer and teacher of music, and founder of Dana's Mu-

sical Institute in Warren, Ohio, died Friday, February 18, in that city. He studied music in London and Berlin, was a member of the Authors' Club of London, of the International Society of Literature and Art of American Colleges, and was one of the three men who founded the National Musical Association of the United States. He was born in New York seventy-two years ago.

Henry Piano.

Henry Piano, ninety-five, died at Middletown, N. Y., February 17. For eighteen years he was associated with the West Point Band, and lived for many years at Beacon and Newburgh, where he conducted cornet bands. He was famed in his day for his excellent dance music.

## WANTED

WANTED—Good five stringed Bass; also Contra Bassoon and Mustel Celesta, both low pitch. Send full information with lowest cash price to "Celesta," care MUSICAL COURIER, 437 Fifth Ave., N. Y.

WANTED—A violinist who has studied abroad, or a foreigner of good appearance and selling ability, can secure a good position as head of an old violin business in New York City. Address "F. B.," care MUSICAL COURIER, 437 Fifth Avenue, New York.

TEACHERS WANTED.—The Interstate Teachers' Agency, Macheca Building, New Orleans, needs the following candidates: A well trained man for Head of Voice Department in a girls' college; salary, from \$1,500 to \$1,800 for the school year; must be a good singer and a Baptist. A man to teach Voice and Piano in a university; should be of the Baptist denomination. A woman for the Head of the Voice Department in a girls' college, at salary from \$1,000 to \$1,200 and home; a Baptist.

**Karweska**  
SOPRANO  
Grand Opera - Petrograd

**MAUDE TUCKER DOOLITTLE**  
CONCERT PIANIST - INSTRUCTION  
608 West 116th St., New York. Phone Morning 7357  
Mgt.: C. P. Poore, 105 E. 15th St., New York

**WILL RHODES, Jr.**  
TENOR  
Pittsburgh, Pa.

**Helen Frances CHASE**  
COACH  
Concert Accompanist  
5 W. 98th St. New York Phone River 7606

**ROLAND PAUL** Tenor  
CONCERTS, COACHING, INSTRUCTION.  
BLANCHARD BLDG., LOS ANGELES, CALIF.

**REUTER**  
Pianist  
634 S. Michigan Avenue, Chicago

**MABEL RIEGELMAN**  
PRIMA DONNA SOPRANO  
Late of Chicago Grand Opera Company, Boston Opera Company (Guest), Stettin Municipal Opera House (Germany).  
CONCERT - OPERA - RECITAL - FESTIVAL  
Season 1916-17 now booking  
Address: 905 Pacific Bldg., San Francisco

**HEINRICH MEYN**  
Baritone  
Concerts and Oratorio  
Vocal Studio:  
150 W. 59th St.  
Columbus 5493

**ZOE FULTON**  
PRIMA DONNA CONTRALTO  
Address: 215 Wallace Bldg., E. E., Pittsburgh, Pa.

**EMILY CHURCH BENHAM**  
CONCERT PIANIST  
Management: Ella May Smith,  
60 Jefferson Ave., Columbus, Ohio.

**Gunnar Peterson**  
PIANIST.  
1352 E. 62nd St., Chicago.

**MARIE KAISER**  
SOPRANO  
Management: WALTER R. ANDERSON  
171 West 57th Street, New York

**GERTRUDE CONCANNON**  
PIANIST  
Western Manager: H. E. Bannister, The Orville,  
9th and Forest Ave., Kansas City, Mo.

**CLARK ELIAS HAMMANN**  
PIANIST  
1715 Chestnut St., Philadelphia

**FRANK MACH**  
Solo Violinist  
and Instructor  
Studio: 1511 Dodge Street - Omaha, Neb.

**HETTIE SCOTT-GOUGH**  
SOPRANO  
Assistant to ETTA EDWARDS  
St. Louis, Mo.

**ETTA EDWARDS** Vocal Teacher  
4000 DELMAR BOULEVARD - ST. LOUIS, MO.

**N. Y. School of Music and Arts**  
RALFE LEECH STERNER, Director  
Central Park West, Cor. 95th St.  
Dormitory for out-of-town students  
Tel. 679 Riverside

**FLETCHER-COPP**  
Lecturer on Inventive Musical Ability of American Child  
Fletcher Music Method  
N 31 York Terrace - Brookline, Mass.

**MOLLY BYERLY WILSON**  
CONTRALTO  
1217 Arapahoe St., Los Angeles, Cal.

**DORA BECKER** CONCERT VIOLINIST  
18 Hedden Terrace, Newark N. J. Tel. 1139 Waverly

**DELMAR YUNGMEYER**  
PIANIST-ACCOMPANIST  
301 K. P. Block, Des Moines, Ia.

**MARIE RUEMMELI**  
Concert Pianist  
2108 Lafayette Ave., St. Louis, Mo.

**EULA DAWLEY**  
SOPRANO—Pupil of D'Aubigne  
1716 Waverley Place, St. Louis, Mo.

**Djane Lavoie-Herz**  
CONCERT PIANIST  
Touring Canada and United States  
Season 1916-1917  
Impresario: HUGO GOERLITZ,  
15 E. 40th Street, New York.

**VERA KAIGHN** Soprano  
719 College Ave. Pittsburgh, Pa.  
Management: NATIONAL BUREAU, 619 Park Bldg., Pittsburgh, Pa.

**SOKOLSKY-FREID**  
CONCERT PIANIST AND ORGANIST  
Available for Recitals, Musicales, Etc.  
Metropolitan Opera House Bldg., Studio 67, Mondays and Thursdays

**H. W. MAURER**  
TEACHER OF VIOLIN PLAYING  
Metropolitan Opera House, Suite 31,  
1425 Broadway, New York.

**SABA DOAK** Soprano  
Concert and Oratorio  
Address ALMA VOEDISCH, Manager, or personally at Plaza Hotel, Chicago. Superior 2680.

**ARCULE SHEASBY**  
VIOLINIST  
Director Violin Department,  
Highland Park Conservatory, Des Moines, Ia.

**MARTHA S. STEELE** DRAMATIC CONTRALTO  
Concert Recital Oratorio  
Address: Wightman and Fair Oak Streets  
Pittsburgh, Pa.

**ADELE KRAHE** | **EMILE REYL**  
Coloratura Soprano | Operatic Tenor and  
School of Bel Canto | Lieder Singer  
PERFECT TONE PLACING GUARANTEED | OPERA, ORATORIO, CONCERT  
All inquiries, 309 East 86th Street, N. Y.  
Branch Studio, Carnegie Hall. Phone, Lenox 3784.

**SPENCER**  
SOPRANO  
Direction: WALTER ANDERSON  
171 West 57th Street New York

**CAROLINE HUDSON-ALEXANDER**  
Soprano  
Soloist Plymouth Church, Brooklyn  
Management: LOUDON CHARLTON  
Carnegie Hall, New York



# THE Baldwin PIANO



"I Consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann

"A great Piano. It satisfies me completely." —Pugno

"A tone which blends so well with my voice." —Sembrich

**THE BALDWIN PIANO COMPANY**  
MANUFACTURERS  
142 W. Fourth Street Cincinnati

**PAUL HELD** Master School for Composition  
535 West 147th Street New York 1

**BEULAH BEACH** SOPRANO Concert and Oratorio  
724 Nostrand Ave., Brooklyn, N. Y.  
Management: Briggs Musical Bureau, Chicago, Ill.  
Steinway Bldg.,

**LEEFSON-HILLE** CONSERVATORY OF MUSIC, Inc.  
MAURITS LEEFSON } PHILADELPHIA, PA.  
President

**di BUTERA** CONCERT VIOLINIST AND TEACHER  
Carnegie Hall, New York  
Phone, Circle 1350

**GUSTAV STRUBE** CONDUCTOR—COMPOSER—VIOLINIST  
Care of Peabody Conservatory, Baltimore

**ETHELYNDE SMITH** SOPRANO  
Address: 458 Cumberland Ave., Portland, Maine

**JOHN ADAM HUGO** Composer Pianist  
Concerts and Recitals  
Instruction Room 16, Metropolitan Opera House Building

**FLAATEN CONSERVATORY OF MUSIC AND EXPRESSION**  
Gustav Flaaten, Director  
Superior, Wis., and Duluth, Minn.

**Mormon Tabernacle Choir** Ogden, Utah (240 Voices)  
Joseph Ballantyne Director Just completed fourth successful tour to Pacific Coast

**ARTHUR DUNHAM** CONDUCTOR  
SINAI ORCHESTRAL CONCERTS

**John J. McClellan** Organist Mormon Tabernacle  
ORGAN OPENINGS AND RECITALS  
Management: Fred C. Graham, Music Bureau  
McIntyre Building SALT LAKE CITY, UTAH

**MARTA KRANICH** SOPRANO  
OPERA—CONCERT—ORATORIO  
Address care of Musical Courier, 437 Fifth Avenue, New York

**AAGE FREDERICKS** VIOLINIST  
Management: Harry Colburn Fine Arts Bldg., Chicago, Ill.

**AXEL SIMONSEN** CELLO VIRTUOSO  
LOS ANGELES • CALIFORNIA

**ARABEL MERRIFIELD** Mezzo-Contralto

**ESTHER OSBORN** Lyric Soprano  
Formerly Royal Opera, Stockholm, Grand Theatre, Hamburg.

**Peoria Musical College** FRANKLIN STEAD Director  
Music, all branches: Dramatic Art, Languages. Artists and experienced teachers. Own building. Catalog. Address 234 N. Madison Ave., Peoria, Ill.

**Ganapol School** OF MUSICAL ART  
50 superior teachers  
All branches taught.  
Detroit, Mich. Boris L. Ganapol, Director

**CENTRAL MUSIC HALL** 64-66 East Van Buren St., Chicago  
Chicago's most attractive hall, devoted exclusively to concerts, recitals, and other high-class entertainments. Seating capacity 700. Rent reasonable. For terms and dates, address HARRIET MARTIN SNOW, Manager, 64 East Van Buren Street, Chicago. (In Summy's Music Store.) Telephone Wabash 8740.

**NORTHWESTERN CONSERVATORY of MUSIC, ART and EXPRESSION**  
806 NICOLLET AVENUE MINNEAPOLIS  
The Oldest and Most Progressive Musical Institution in the Northwest

**Granberry Piano School**  
GEORGE FOLSOM GRANBERRY, Director  
Practical Training Courses for Teachers  
Artistic Piano Playing  
—THE FAULTLESS SYSTEM—  
BOOKLETS—CARNEGIE HALL—NEW YORK

**CONCERT DIRECTION HERMANN WOLFF**  
The World's Greatest Musical Bureau  
Germany: Berlin W 9, Linkstrasse 42 II  
Cable Address: Musikwolff, Berlin  
Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.  
Representative of more than 400 artists, including D'Albert, Ysaye, Ansgore, Thibaud, Kreisler, Sembrich, Kistler, Van Rooy, Hekking, Carreno and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.  
Principal Agency for Music Teachers

**REINDAHL VIOLINS**  
AND BOWS—VIOLAS AND CELLOS



Artists know the rarity of violins whose tones are "sweet" from lowest G to A in altissimo. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliance, evenness, sympathy, perfection of open fifths, stopped fifths, thirds, octaves, clear harmonics, pure pinnacato tones, distinct arpeggios, distinct in shake, trill and staccato, and which quickly responsive bow-pressure from real pianissimo to fortissimo. If you do not possess such a violin, you will be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists whose REINDAHL VIOLINS.  
Violins sent to responsible persons, on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.

Reindahl Grand Model, \$250  
**KNUTE REINDAHL**  
MENONA DRIVE, R. F. D. No. 3  
MADISON, WISCONSIN  
(Formerly Athenaeum Bldg., Chicago)

**WING & SON, Manufacturers of the WING PIANO**  
A musical instrument manufactured in the musical center of America for forty-four years  
Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

**CHAPMAN GOOLD** SOPRANO  
Address: 2314 Broadway, New York  
Telephone 4789 Schuyler

**SWEET** Teacher of George Fergusson, Berlin; King Clark, Paris; Dr. Carl Dufft, N. Y.; Geo. Dixon, Toronto; Shannah Cumming, Katherine Bloodgood, Florence Mulford, Viola Gillette, Maude Berri, Jeannette Fernandez, Edith Miller.  
1425 Broadway, New York Met. Opera House Building  
SPECIAL OPERATIC TRAINING (INCLUDING ACTING)

**Lambert MURPHY** TENOR  
METROPOLITAN OPERA CO.  
For concert engagements apply to THE WOLFSOHN MUSICAL BUREAU  
1 West 34th Street, New York

**DONALD CHALMERS** Basso  
165 West 53rd Street, New York. Phone 5590 Schuyler. Recitals Oratorio Opera

**VICTOR HARRIS** THE BEAUFORT  
140 West 57th Street Tel. 3053 Columbus  
TEACHER OF SINGING IN ALL ITS BRANCHES

**Walter Spry Music School** Fine Arts Building Chicago  
Musical Directors: Walter Spry, Cedric W. Lemont, Hugo Kortschak, Alexander Raab, Sander Radanovits.

**Chicago Musical College**  
624 S. Michigan Boulevard  
DR. F. ZIEGFELD, President CARL D. KINSEY, Manager

**The Indianapolis Conservatory of Music** Edgar M. Cawley, Director  
Music, Dramatic Art, Dancing, Modern Languages, School of Opera. Ideal Residence Department for Young Ladies. Positions secured for qualified pupils.  
The Most Rapidly Growing School of Music in America  
Catalogue and circulars mailed on request. Pupils may enroll at any time.  
430 NORTH MERIDIAN ST. INDIANAPOLIS, IND.

**N. Y. GERMAN CONSERVATORY OF MUSIC**  
306 MADISON AVENUE, Near 42nd Street, NEW YORK  
Empowered by law to confer Diplomas and the Degree of Doctor of Music.  
DIRECTORS CARL HEIN, AUGUST FRAEMCKE.  
Instruction in all branches of music from first beginning to highest perfection.  
Thirty-eight of the best known and experienced professors.  
Free advantage to students: Harmony lectures, concerts, ensemble playing, vocal sight reading.  
SEND FOR CATALOGUE.  
TERMS, \$10 UP PER QUARTER

**THE AMERICAN INSTITUTE OF APPLIED MUSIC** (THE METROPOLITAN COLLEGE OF MUSIC)  
212 West 59th Street, New York City  
Complete Courses in Voice, Organ, Piano, Stringed Instruments, Public School Music; Theoretical and Historical Branches.  
**30th SEASON**  
Send for circulars and catalogue  
JOHN B. CALVERT, D.D., Pres. KATE S. CHITTENDEN, Dean

# THE STEINWAY PIANOS

(GRAND AND UPRIGHT)  
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue Riker Avenue  
NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York  
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London  
Jungfernstieg 34, Hamburg, and  
Budapesterstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

# Mason & Hamlin

"THE STRADIVARIUS  
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

# KRANICH-&-BACH

*Ultra-Quality* PIANOS  
and PLAYER PIANOS

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

# JEWETT PIANOS

Tone is one of the chief reasons the JEWETT piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the JEWETT tone has no equal among pianos of even nearly as reasonable cost.

Manufactured by:

JEWETT PIANO CO., - - Boston, Mass.

FACTORIES: Leominster, Mass.

THE WORLD RENOWNED  
**SOHMER**



The many points of superiority were never better emphasized than in the SOHMER PIANO of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

**SOHMER & CO.**

NEW YORK WAREHOUSES:

315 FIFTH AVENUE  
Corner 52d Street

# The Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano.

**THE AUTOPIANO CO.**

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York  
LONDON REPRESENTATIVE: KASTNER & CO., Ltd. 34 Margaret Street



